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FEATURES

ROY
HAYNES

It may be a cliche, but that doesn't mean it ain't true: Roy Haynes is a living legend. Bird, Trane, Ella, Miles, Corea, Metheny—it's no coincidence Roy's ground-breaking drumming proved to be an integral part of their sounds. In this special interview, Haynes traces those historical gigs, and details the forces that continue to affect his music.

• by Brooke Comer

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MATT
CHAMBERLAIN

As the drummer for New Bohemians, Matt Chamberlain gets to draw on all of his experiences. From his formal training at North Texas State to jamming on the experimental side of the Dallas scene, Matt has learned a lot in a few years. In this interview we get a closer look at the newest Bohemian.

• by Robyn Flans

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D'ANGELO

White Lion has just completed a new album, and drummer Greg D'Angelo is raring to talk about it. In this interview, MD digs deep into this surprisingly experienced drummer.

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THE MILITARY

It may seem ironic to discuss anything military these days without mentioning Operation Desert Storm. But not all military activities involve combat. This story, conducted before America became involved in the Persian Gulf conflict, describes the Armed Forces School of Music. This unique school offers professional-quality musical training, guarantees job placement upon completion, and pays its students a salary to boot!

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EDITOR'S OVERVIEW



The Entrepreneurial Spirit



I've always felt fortunate to be part of a great industry that, despite the competitiveness that certainly exists among manufacturers, still manages to maintain a relatively close-knit feel.

Unlike other industries, percussion manufacturers have a tendency to stay very close to the users of the products they produce. New designs and improvements are very often the result of manufacturers who carefully listen to the suggestions of endorsers and consumers, and then react accordingly.

However, it's important to point out that our industry has also made great strides thanks to the ingenuity and inventiveness of dozens of entrepreneurs. In an age where limited opportunities exist for the *little* guy to successfully enter the market in many fields, it's reassuring to note that the percussion industry still offers the chance. Many new products that spring from the fertile imaginations of average drummers are made available to us every year. And usually they're the result of an industrious player who simply discovered a need, then took the steps necessary to fill it.

Interestingly, the entrepreneurial spirit goes well beyond the simple, practical items. *MD* has on many occasions toured the facilities of smaller drum manufacturing operations launched by entrepreneurs all over the world. And despite the size and power of the major companies, many of them have become quite successful. This is further proof that drummers tend to gravitate to a quality product that adequately meets their needs—regardless of the size or stature of the company that produced it.

Of course, most entrepreneurs still enter the marketplace with accessory items, where it's somewhat easier to establish a firm foothold. Over the years, we've reviewed *tons* of great products that have originated from the entrepreneurial level. In a recent *MD* review of an assortment of new items, four out of five were the brainchild of entrepreneurs who spotted a real need for their ideas.

In a world filled with industrial bureaucracy and wealthy conglomerates, it's good to know that anyone with a valid idea—and enough fortitude to see it through—can still make a worthwhile contribution to our industry. Hopefully the entrepreneurial spirit that has always existed in the drum world will continue to thrive in the years ahead.

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READERS' PLATFORM



David Garibaldi

It was great to see David Garibaldi on your February cover. David was one of my heroes during his tenure with Tower of Power. I always enjoyed the way he kept the band grooving and still was able to be musically interesting on the drums. I also enjoyed—and devoured—the *Rock Perspectives* columns that he did in *MD* some years back. I'm glad to see that he's contributing material once again. David is what I call a "thinking man's drummer," and I appreciated the opportunity to share some of his current thoughts through your interview.

Ernie Davis
Alpine CA

Down On Drugs

I applaud your important anti-drug editorial and Brian Alpert's column on drug abuse by musicians in the February '91 issue of *MD*. I consider drug use by musicians to be one of the worst developments in American music. Personal and professional discipline are essential for a successful musical career. Drugs destroy the musician's quality of life, quality of music, and, ultimately, the musician himself. And let's not forget alcohol as a destroyer of top talent. Yes, it's hip to be healthy.

Eliot Landsberg
Plantation FL

MD On The Dunes

Just thought I'd drop a line from the desert. I've been playing drums for over 14 years and reading your magazine since its inception. I've always found it full of helpful information and motivating articles. Even though I'm in the military at the moment, and in the middle of this giant "sandbox," the issues of *Modern Drummer* I've received out here really keep me going. Thanks for the motivation and for keeping me up on all the cur-

rent events in the drumming world back home.

Staff Sergeant Russ Dodge
Operation Desert Shield
APO New York NY

Greetings from the Persian Gulf! I am a sailor temporarily assigned to the USNS Mercy in support of Operation Desert Shield. I have been a drummer for 16 of my 21 years. Because I don't know how long I will be here, I'm not able to subscribe to *MD* yet. It's not easy to get hold of the most current issue while overseas, so I sure am glad I grabbed a few back issues before I deployed. I just wanted to say thank you on behalf of the many drummers that are in the military and aren't able to enjoy the finer things in life during this crisis. For me and many others, *Modern Drummer* is one of them. Many times I've wished I could practice, but all I had was *MD* to turn to. Thanks for the morale booster.

G. DeWitt SK2 (SW)
Medical Treatment Facility
USNS Mercy (T-AH-19)
FPO San Francisco CA

I'm an army soldier currently a part of Operation Desert Shield. I've been here for well over 100 days. After reading through your magazine, I was hoping you might possibly be able to send me a Gear Bag from the Modern Drummerware line. I could really use it out here, as I'm roughly 30 miles away from any town and money is hard to come by. Right now I'm only able to practice on a pillow. Thanks for considering this request. Hopefully, we'll all be out of here soon.

SPC Roger D. Stevens
Operation Desert Shield

Editor's note: It's on the way, soldier. We're looking forward to getting you back here, as well.

Thanks To Pro-Mark

It was a great pleasure to me when Pro-Mark announced that they had an 800 number and were instituting the Project X program. Although these programs have been in place for several months, no one has complimented Pro-Mark for starting such services.

I have used the 800 number a couple of times, and was impressed with the service I received. Both times I talked to Bari Ruggeri, who is the Project X coordinator. She was very helpful and thorough in her answers to my questions.

I wish more people would compliment Pro-Mark for what they have done to help and serve drummers.

John Schaaf
Bristol TN

Get A Grip...

I recently stumbled on a new yet obscure product that I believe will truly become a necessity among drummers and percussionists alike. It's called *Drumstik*, and as far as I know it's unique. It looks like a small, solid stick deodorant, but it's actually a heat-activated adhesive. When rubbed lightly on the butt end of a stick, it becomes slightly tacky from the heat of the drummer's hand. It prevents you from dropping the stick, and provides an unbelievably secure grip and sense of control. I'm convinced that my technique has been advanced, and I've been playing for 30 years.

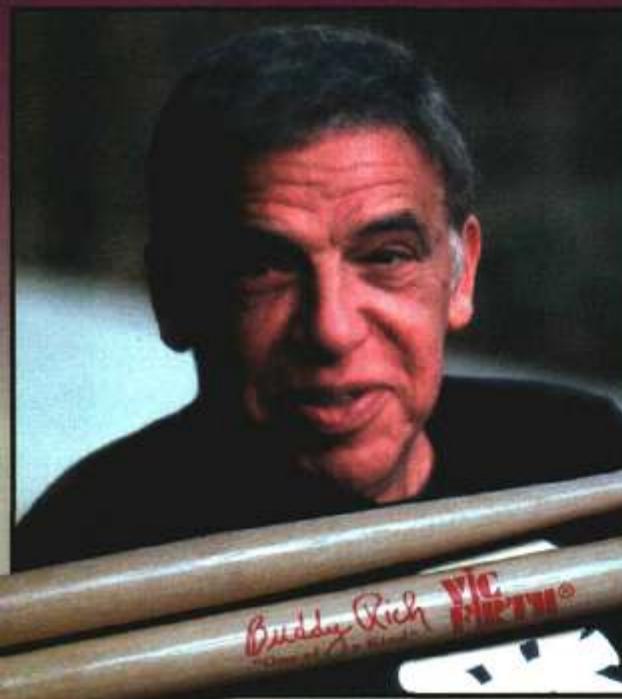
I stumbled on this stuff by accident while visiting Master Musicians in Annapolis. I bumped into a local drummer who was involved with selling this stuff through the mail. His name is Harvey, and his number is (301) 263-8952. I have no interest in the product; I just thought it was valuable enough to share with the drumming community.

Robert W Smith
Cincinnati OH



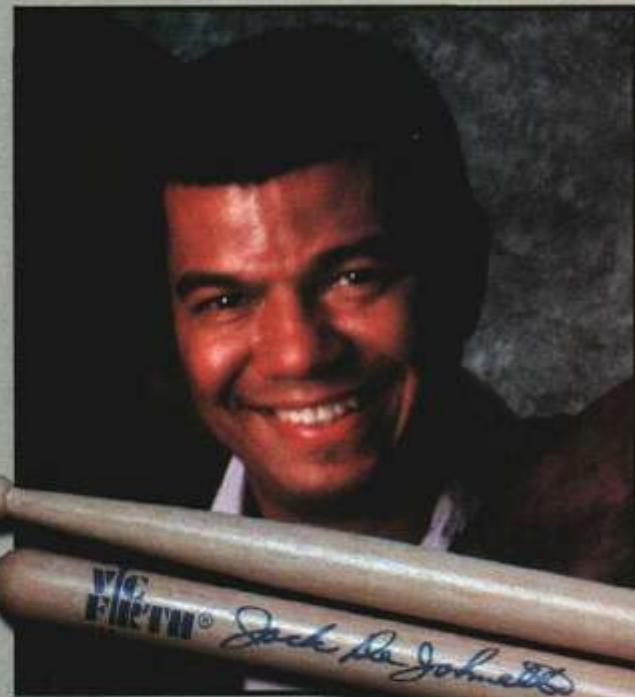
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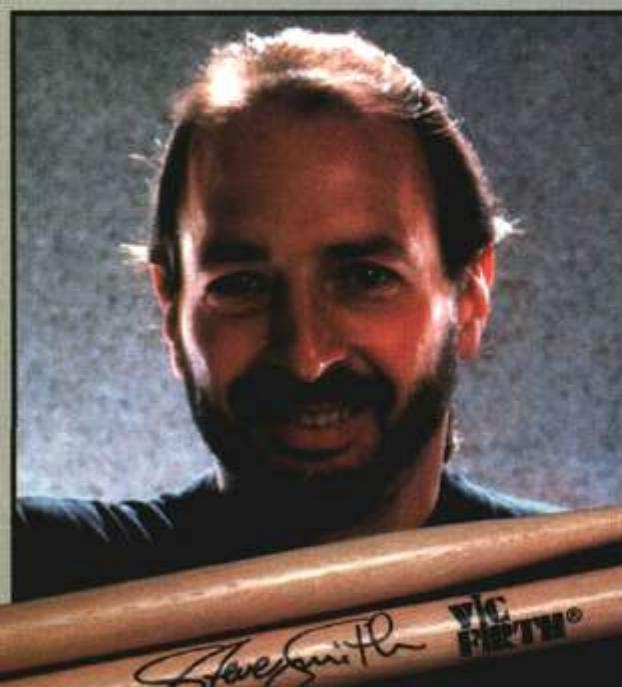
Buddy Rich Signature Stick

We have researched Buddy's taste in sticks and created this model. It is a 5A - Buddy's preferred model - with a larger tip, neck, and shoulder. The profile of the stick is thus a single, curved line, giving the stick added weight and strength. The wood is hickory, and is finished with a white stain and red signature. Overall length: 16 3/8".



Jack DeJohnette Signature Stick

This stick is a "Stretch 5A" - a full 5/8" longer than the conventional 5A, for extra drive and reach. Jazz and fusion artists will love its power. Crafted in hickory, and finished with a white stain and dark blue signature. Overall length: 16 5/8".



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Designed by one of the finest all-around drummers today, this stick fulfills all of Steve's musical needs. It features a distinctive elongated tip, measuring a full 7/8" in length. The stick combines this unique tip with a long shoulder/short taper to provide the feel of a 5A - with the "beef" of a 5B! In natural hickory with black signature and logo. Overall length: 16".

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Danny Gottlieb

"As usual, I'm involved in a million projects," Danny Gottlieb laughs. "And I seem to be wearing several different hats."

Or sunglasses, anyway. For the past couple of years, Danny has been gigging with the Blues Brothers. "This is basically the band that John Belushi and Dan Ackroyd put together on *Saturday Night Live*" Danny explains. "A couple of years ago, they put the group back together to play a party for Ackroyd, and realized what a great R&B band they had."

Original drummer Steve Jordan was busy with Keith Richards, so initially Anton Fig filled the spot. "But Anton's commitments to the Letterman show prevented him from going on the road," Danny explains. "So then I got the call."

Gottlieb admits that there was some initial skepticism about his involvement. After all, his credentials as a jazz player hardly guaranteed his ability to handle an R&B gig. "I was playing with the Gil Evans Orchestra on Monday nights," Danny says, "and we were doing a lot of funk stuff. [Blues Brothers horn man] Tom Malone often subbed with that band, and he liked the way it felt, so he recommended me. I spent a lot of time studying records by Otis Redding and



Booker T. & the M.G.'s, as well as working with a drum machine. By the time I auditioned, I was able to play that music somewhat authentically."

The band did several tours in Europe and Japan, and they have a live CD and video in Europe on the WEA label titled *Blues Brothers Live At Montreux*. Another European tour is scheduled for this year. While there has been talk of a U.S. tour, there are no definite plans. Danny has, however, done a few American dates with Booker T. & the M.G.'s, a gig that came about as a result of playing with Steve Cropper and Donald "Duck" Dunn in the Blues Brothers.

All of this R&B has not, however, caused Danny to turn his back on jazz.

"I did a trio album with Warren Bernhardt on DMP that I'm really proud of," Gottlieb says. "It's the first genuine jazz trio record I've ever done. And I've got some gigs coming up with Eddie Gomez, Larry Coryell, and Dave Matthews & the Manhattan Jazz Quintet. I'm also going to

Europe for two weeks with Bob Brookmeyer to play with the German Radio Orchestra."

Danny is also making plans for his next solo album ("I want to make a real jazz album," he says), and he recently made some demos with John Abercrombie, Chip Jackson, Gil Goldstein, and Jeremy Steig. Gottlieb also recently got to do a project with his long-time mentor, Joe Morello. "Tom Jung at DMP recorded Joe and me playing drum duets," Danny says. "He's going to release it later this year as a special audiophile drum record. Making a record with Joe is something I've wanted to do for a long time, and it finally happened."

• *Rick Mattingly*

Dick Gay

For Dick Gay, the past two years have been something like a touring whirlwind. Since Clint Black's astounding success in the country field—his first album, *Killin' Time*, going double platinum, and his second LP, *Put Yourself In My Shoes*, almost shipping platinum at the end of 1990—Dick has been working non-stop. For each of the past two years, the Clint Black Band has played 200 dates and traveled over 100,000 miles.

What is highly unusual is that each player is a part of Clint Black, Inc.—as a member, not a sideman. What's more, the band has gotten to record the albums. "We're lucky boys," Dick says in his warm Texas drawl. "I think being on the album has a lot to do with [producer] James Stroud. We did a showcase for James, and I guess he decided we could all do a pretty good job."

"Clint likes to get his hands in everything—which is good

and bad," Dick laughs. "He's sort of a frustrated drummer, so he enjoys getting in there and getting me to play his ideas, which just gets him tickled pink. It can get frustrating, but you can't have your way all the time. I get to play a little bit of what I want and a little of what he wants, and we mix it."

Dick says he originally got into country music because he enjoyed the dancing, "So I always try to play like I'm dancing," he explains. "It can be kind of boring, which any music can be. The trick is putting the emotion in every night. The hardest part is getting up there and really feeling it every night, instead of going through the motions. I've always wanted to feel the energy of thousands of people. You put your heart out there and you get this return, which is a very satisfying thing."

• *Robyn Flans*

Josh Freese

Josh Freese's first tour with Michael Damian last year was quite an experience for the 16-year-old. "When I first got the gig, I was dying to go on the road," Josh recalls. But after a couple of days off, which he describes as "the worst two days of my life," Josh wasn't so sure. "I was so bored. I had been away from home so long, and I hadn't seen my high school buddies and my family and my eight-track in so long. But there were nice things too," he concedes. "It was the first time I was ever able to walk into the venue with my drumset perfectly set up. I never had to worry about getting new heads or new sticks, and after the show, I didn't have to tear down the drums.

"The nicest thing about the whole thing is that my groove has become so much better since that tour," Josh explains, "because I played with a sequencer on 11 out of the 14 songs. After playing for two hours with a click every night for seven months, your time is pretty happening. The music really didn't

require that much, but I made the most out of what it called for, and I tried not to overplay."

Going back to high school (he did his studying via correspondence courses while on the road) was a bit of a culture shock, but Josh was actually craving the normalcy at that point. Until it got *too* normal. "Thank God Dweezil Zappa saved me," says Josh. "He was done with his TV show and I was done with the tour, so he decided to do his record. We had been recording demos for the past two years, so we went into rehearsal for two or three weeks to freshen up the songs we had recorded a year and a half earlier. We tracked all the tunes live—guitar, bass, and drums—in the same room, all at the same time, with no click."

Following drummers like Chad Wackerman (who did Dweezil's first album), Terry Bozzio, and Steve Smith (who split his last one) could be quite daunting for a drummer of Josh's age. "Those are my

idols, so it *is* pretty scary," Josh admits. "I'm always questioning whether Dweezil's really happy, but I do my best.

"Dweezil knows what he wants to hear," Josh continues. "His music will be grooving in 4/4, and all of a sudden a bar of 13/8 will come along, but he doesn't tell you, because he doesn't know that. It makes me have to think the whole time, so it's great, and I really get to wail on the acoustic drums."

Josh is also pretty excited about his work with the punk band the Vandals. Their Restless Records album *Fear Of A Punk Planet*, produced by Devo's Bob Casale, is due out next month. "I think punk and jazz are the two most emotional forms of music," says Josh. "Listening to the Sex Pistols is as exciting to me as listening to the Brecker Brothers."

Josh will be doing some touring with the group after the record is released, in between work with Dweezil and a smattering of sessions.

• Robyn Flans

Ron Gannaway

Ron Gannaway has been enjoying working with Nashville hit-maker Steve Wariner since the beginning of 1989. "This gig is great for a drummer because there are a lot of peaks and valleys in the material," says Gannaway. "It's not traditional country, although there are some traditional songs here and there. But it's not the slick, polished, modern sort of country, either. Because of Steve's ten-year career, there are a lot of different styles, and I wear a lot of hats. We'll go from a song like 'Baby I'm Yours,' which is a shuffle/rock/blues thing, and turn around and do something like 'I Should Be With You Tonight,' which is a heavy-duty ballad. Or we'll go from a song like 'The Weekend,' which is adult contemporary, to a song like 'Why Goodbye' or 'Small Town Girl,' which have that 'poppish' sound. We do some bluegrass-sounding things too, where it's dobro, fiddle, and brush-



es, so all of it keeps me very interested.

"Some of the songs have a little edge to them [as compared to the records], because we're playing them live," Ron explains. "I stick to the signature licks pretty much, although I think I get a little bit of Ron in there too. It's a seven-piece band, so there are a lot of notes and a lot of players. Everybody tries to keep it clean and simple."

While he does get to work on some of the demos, Ron doesn't get to do the records, which is more typical than not in Nashville. "I've been around town for a while, so I think I understand how that all works," Ron says. "But I feel that I was hired as a live player, and that's what I'm doing. Anything else past that is icing on the cake for me."

• Robyn Flans

Andy Sturmer

Andy Sturmer plays drums, writes music and lyrics, and sings lead vocals with San Francisco's Jellyfish—a band that pays homage to the early '70s, while also being very trendy these days.

Sturmer plays a complete drumkit—standing up—while simultaneously singing. No easy feat, if you'll pardon the pun. "I've been standing up while playing and singing for a few years," explains the raven-haired, psychedelically clad Sturmer. "But funny enough, when I was growing up, I was a jazz snob—Art Blakey, Elvin Jones. I didn't even get into pop and rock till after high school. I just realized one day that I wasn't going to be the next Jack DeJohnette, so I gave up,"

he laughs.

"Another reason I think I moved away from jazz and into this is because I was really feeling the itch to write, and I couldn't play Bill Evans' chords to save my life. It was much easier to learn the major chords on the guitar, and then start to write songs."

Jellyfish clearly *doesn't* play a hint of jazz in *their* music. In fact, the Beatles might be the most prominent inspiration for the band. "Yeah," agrees Sturmer, "Though I didn't get my first Beatles album till after high school."

Was the idea to be both drummer and frontman a gimmick at first? "No, it was a very natural thing for me. To be a lead

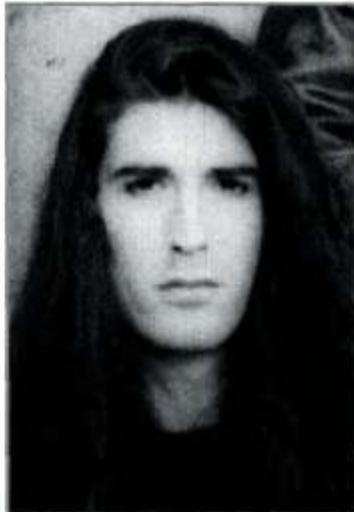
singer and to emote is very hard behind a collection of drums. I knew that if I was going to be a lead singer, I would have to be very close to the audience, and I'd have to strip away some of the gear that is associated with drums. The drums I play live are pretty sparse—kick, snare, floor tom, and rack tom. For the recording, I play a sit-down kit, but live it's harder to make the hi-hat cymbals close and open when my weight is on that foot, so I just hit it. But the whole thing is a natural evolution for me. The biggest obstacle was having to stand for so long with all my weight on one foot. But I'm used to that now."

• *Teri Saccone*

Sean Kinney

Sean Kinney, drummer for heavy-handed rockers Alice In Chains, finds himself in a personal quandary these days. A busy touring schedule is just starting to pay sales dividends on the group's Columbia Records debut, *Facelift*. But Kinney doesn't mind admitting he's itching to move on to new material. "We try to mix the set list up each show," he says. "But when you only have one record out, you can only change things around so much before it gets kind of stale."

Actually, Kinney is lucky to have even played a role in the making of *Facelift*. "I broke my hand in two places three weeks before we were scheduled to record," he recalls. "I was supposed to wear the cast for six weeks. So we had Greg Gilmore, the drummer from Mother Love Bone, going through production with us and learning the songs in case I couldn't do the record. He's a great friend



and a great drummer, but I was really bummed that I wasn't going to be able to do it. Everybody kept pulling for me, though, and then Greg said, 'Hey, it just doesn't sound the same without you, why don't you just try it?' So I cut the cast off three weeks early and just took a lot of painkillers."

Kinney says it's anybody's guess as to how the group's follow-up to *Facelift* will turn out. "We'll probably experiment with different instruments, and I'll try out some different percussion things," he says. "We won't want it slick—just big, fat, and loud! I

can say one thing for sure, though. I won't break my hand before we do the next one. With my luck, I'll probably break a foot!"

• *Matt Peiken*

News...

Michael Blair recently joined Lou Reed's band.

Jeff Porcaro recording Cher's new album.

Kenny Aronoff in the studio with Neil Diamond and Bonnie Raitt.

Russ Kunkel and **Carlos Vega** split drum duties on Aaron Neville's new record. Kunkel is also on Art Garfunkel's new album.

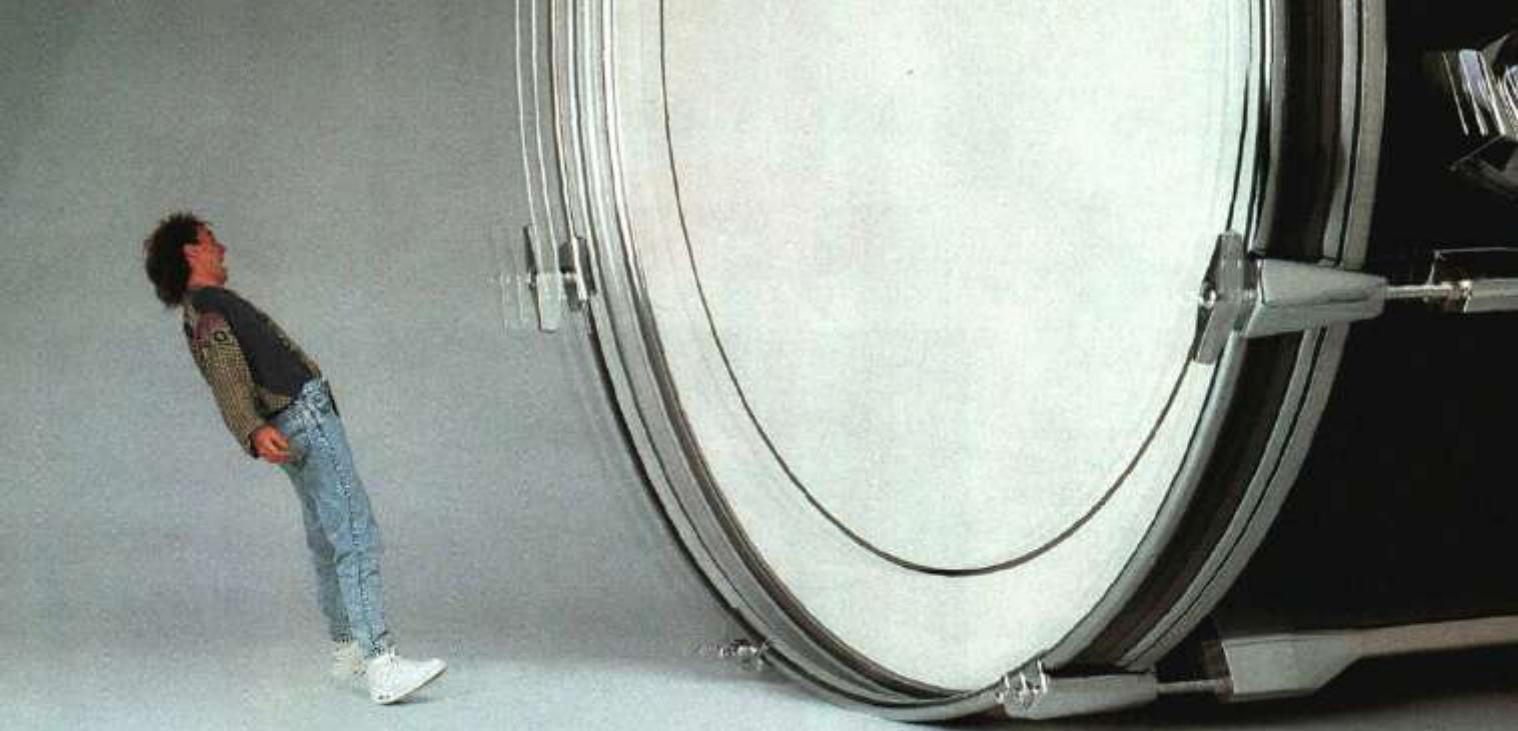
Steve Holly recording with Joe Cocker.

Eddie Bayers in the studio with Lee Greenwood, Ricky Van Shelton, Dan Seals, Carline Carter, Alan Jackson, Delbert McClinton, Suzy Bogguss, Sweethearts of the Rodeo, Mark Collie, and Mickey Gilley.

Jonathan Valen currently in Europe recording with Andy Taylor.

Jim Keltner on new projects by Elvis Costello, Patty Scialfa, Toni Childs, Boz Scaggs, Richard Thompson (along with **Mickey Curry**), T-Bone Burnett, Aaron Neville, Rod Stewart, and writing and recording a group project with John Hiatt, Ry Cooder, and Nick Lowe.

Congratulations to Anne and **Mark Sanders** on the birth of their son Matthew Alan.



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ASK A PRO



Liberty DeVitto

D You are one of my favorite rock drummers; your work with Billy Joel is great. Here's my question: When you used to play Tama *Imperialstar* drums with single-headed toms, what kind of heads worked best for you?

Gilbert Videla
Costa Mesa CA

A I used to use Remo CS Black Dots with the *Imperialstar* set, which can be heard on the Billy Joel albums *52nd Street* and *Glass Houses*. I eventually put bottom heads on the set for the *Nylon Curtain* LP. I now use Cana-Sonic Power Play heads on my *Artstar Custom* drums, which are also by Tama.



Photo by Lissa Wales

Liberty playing his *Imperialstars* on the *Glass Houses* tour.

Ronald Shannon Jackson

D Your drumming (as well as the musical ensembles with which you've involved yourself) has had a great impact on me ever since I first heard you on the Power Tools recording *Strange Meeting*. Listening to that album now for the hundredth time, I've come up with two questions. First, the stuttering groove you play at the beginning of "Howard Beach Memoirs" is very original and fitting for the piece as a whole. Could you give me an idea of what led to its development? Second, could you name some musicians who have influenced you and your creative development?

I thank you for your time and look forward to continued musical exploration from you. Thanks, also, for the inspiration you've provided me in my own quest for creativity.

Derek Scruggs
Evanston IL

A Thanks for listening. It is a rare honor for me to receive such a targeted question. The "stuttering" figure you refer to in the opening of "Howard Beach Memoirs" is created by playing African flams. Melvin Gibbs, the composer of this composition, is a towering, graceful man, who grew up near the area of this nasty racial conflict, which left one man dead and several young men having to live the rest of their lives with a needless killing on their consciences.

African flams are the conscious projection of rhythmic fluids

converted to a solid state...yin-yang, right side to left, left to right. The left hand playing the left mounted tom...the right hand playing the right mounted tom...divided flams accentuated with compound 8th notes on the bass drum...the hi-hat playing modulating 2 and 4. Idea, emotion, and projections moving like a suspended cloud.

To breathe life into a rhythmic idea is the challenge. Anger is, at the surface level, very easy to trigger during these "nothing for sure" days. Violence, in the air, is African flams on the drums. The Howard Beach conflict is the emotional material. Melvin Gibbs is the observer, historian, and reporter of this event. Bill Frisell is the angelic interpreter who weaves a harmonic collage that says "Shame, shame, shame" from the left and "All sins are forgiven" from the right. The overall mental auditory picture is a statement of life.

We, as musicians, are influenced by all of our musical experiences. Some of the musicians I have had the honor to work with are: Albert Ayler, Ornette Coleman, Cecil Taylor, Wayne Shorter, Herbie Hancock, Charles Mingus, Betty Carter, James Blood Ulmer, Jamaaladeen Tacuma, Bill Laswell, and L. Shankar. In Africa I have played with musicians in Zaire, Cameroon, Mali, Dakar, Marrakesh, and Cairo. Composers whose work I listen to include Alexander Scriabin, Sergei Rachmaninoff, Tchaikovsky, Beethoven, Wagner, Mozart, and Duke Ellington. Music for my soul comes from Ray Charles, Sly & the Family Stone, Miles Davis, Billie Holiday, Little Richard, Janis Joplin, Art Blakey, John Coltrane, the Spinners, the Ohio Players, Thelonious Monk, Jimmy Reed, and Jimi Hendrix.

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IT'S QUESTIONABLE



Q What Removes Yellowing?

I have a set of Slingerland drums that are about 20 years old. The problem is that the white pearl finish has yellowed over the years. It's not real bad except for the floor tom, which also has some yellow streaks in it. The drums had been played in Smokey bars for several years, so I guess a lot of the yellowing is from cigarette smoke. What, if anything, will take this yellow off of them? The drums sound great and I plan on playing them for some time; I just want them to look better.

David Kruger
Willow Springs MO

A A certain amount of the yellowing is very likely due purely to the normal aging of the covering material, and little can be done about that. If the staining is too bad, you may want to consider having the drums recovered. Pearl material is available from several companies advertising in the *Drum Market* section of *MD*.

However, any staining that is on the surface of the covering may still be removable. We recommend two aerosol products designed for cleaning chrome and porcelain kitchen appliances and surfaces. One is called *Jubilee*, by Johnson Wax, and is available in most supermarkets. The other is *Kitchen Cleaner & Wax*, by the Fuller Brush Company, available through local reps. Both cut greasy film—including yellow cigarette film—and leave a protective wax coating. They work as well on chrome hardware as they do on drumshells.

Q How To Stuff A Drum Rack?

I use a *Gibraltar* rack system to mount my drums, and I'm impressed with its strength and versatility. However, when I try to mount overhead mic's on the rack, they pick up extra overtones from the cymbals—transmitted through the rack pipes and mic' arms. Insulating

all of the cymbal and mic' arms at their mounting points with weatherstripping cures the problem, but it's awkward and the stripping comes off easily. In your conversation with Greg Voelker in the February '91 issue, Greg mentioned that he fills some of his rack pipes with foam. This seems like it would be a simple and permanent solution to my problem. Could you please tell me what kind of foam would work best—or could I simply stuff the pipes full of carpet backing?

Tony Gasper
East Hartford CT

A Any soft material packed into the pipes will interfere with sound transmission, but the denser it is, the better it will work. Your aim is to deaden the transmission of vibrations through the pipe. "Acoustic foam" is often used because it is both dense and fairly light in weight, but it is by no means the only material for the job. Carpet backing, cotton wadding, and even strips of old cloth packed in tightly could all serve.

Q Where To Find The ARMS Video?

I have searched for years for a videotape of the Ronnie Lane ARMS Benefit concert that originally aired on MTV back in 1984, but I've had no luck in running down a copy. The segment featuring Simon Phillips playing with Jeff Beck is worth the price of admission alone. Can you help?

Jon Hahn
Nevada IA

A That concert is available on home video through a company called Media Home Entertainment. Contact your local video outlet and ask them to check their catalogs; they should be able to order it for you.

Q Dating A Gretsch Drumset?

I've recently purchased an old four-piece Gretsch set. It has round badges, instead of their newer "stop sign" badges, and there are no air holes drilled in the bass drum or toms. I'm hoping that you can help me pinpoint the year that this set was made. I've included the model and serial numbers of the bass, snare, and floor tom; the rack tom's tag is missing.

Carl Liano
Huntington CT

A Gretsch's Ken Kramer replies: "Following up on serial numbers for Gretsch drums prior to 1985 is nearly impossible due to fires at the factory in Arkansas in the early '70s, and the numerous moves made by the company in the '70s and '80s. However, the round name badges that were tacked on the drums were only available for a span of seven or eight years from the early to mid-1950s, so we can narrow the ages of your drums down to that period."

Q How To Color Hardware?

Before coming to Saudi Arabia for Operation Desert Shield, I recovered my drums. I've been thinking about re-chroming the hardware, but I decided that I wanted the rims and casings black. From reading your articles, I understand that painting won't cut it, but that there is a process called "powdering" that will. Can you point me in the right direction to have this done?

Darrin Howard
HHC, 89th MP Bde -
APO New York NY

A The process you refer to is called "powder coating," and is a fairly common commercial metal treatment. When you get home, check the Yellow Pages under such headings as "Metal Treatment," "Plating," and "Industrial Coatings" for businesses offering this

continued on page 68

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Roy Haynes:

Still Innovating, Still Burning

"People
are just
getting
hip to
many
of the
things
I've
tried
to do
on the
drums."

Roy Haynes is considered by many as the father of modern jazz drumming. Jazz legends from Charlie Parker and John Coltrane to current stars like Chick Corea and Pat Metheny have genuflected before Roy's uncanny chops and rhythmic innovations. From the '40s, when he was a teenager mastering Phil Edmonds' choppy arrangements, to the '90s, touring with his own quartet and with Metheny (with whom he recorded last year's much-acclaimed *Question & Answer* on Geffen), Roy Haynes hasn't missed a beat.

Roy's been everywhere. He was swinging with Charlie Parker at Birdland (Bird begged him to join his group), his rhythmic experimentations amazed John Coltrane (who tried unsuccessfully to lure Roy into his band), and Duke Ellington was on his last legs when he led a standing ovation to salute Haynes' own innovative '60s band, The Hip Ensemble. In 1988 Roy won a Grammy for *Blues For Coltrane* (with McCoy Tyner and David Murray), and by '98, no doubt he'll have racked up even more amazing accomplishments. It seemed like a good time to once again check in with and learn from the stylish one....

By Brooke Coiner

Photos by Aldo Mauro

BC: Let's start at the beginning. Would you consider yourself a born drummer?

RH: I was always a drummer. I did study the violin, but I wasn't very excited about it. I had natural rhythm. As a very young child I was hitting anything I could find. I'd pick up my brother Douglas' sticks—he was in the high school drum corps—or I'd play with my hands. I liked the tin sound of a billboard in the street. And I liked the sound I got from breaking my mother's dishes stacked up on the dining room table. [laughs]

BC: I'll bet those violin lessons were your mother's idea.

RH: My father was interested in me playing the drums. But in the early '30s, we lived in the Roxbury section of Boston, a very quaint neighborhood that I loved dearly. It was like a mini United Nations, a mix of all kinds of cultures—Irish, French, Canadian, West Indian. It was a great place to learn about other people.

One summer a violin teacher came around knocking on doors, asking people if they had children. He'd give you a certain number of lessons for fifty cents, and you'd get a violin free. My mother decided I was going to take lessons. I remember them well; this teacher was a fat white man, who had a pocketful of quarters. He'd stand there jingling the change in his pockets calling out pitches, "D, E!"

I took those lessons for a year, but I really wanted more hands-on experience. I was fingering the violin like a percussion instrument. I'd move my hand anywhere to get the note I wanted. And that's still my approach to any musical instru-

ment.

I've always had a different, personal way of doing things, like holding drumsticks. I have my own way of playing brushes; I wasn't taught, I just did it. I held them the way they felt most comfortable. I did get some tips from Herbie Wright, a drum teacher in our neighborhood from the Jenkins Orphanage Band, when I was very young. He just had a metal snare drum, but I remember one hot summer day, he gave me a cold glass of lemonade and a drum lesson. I didn't have any more formal training until I got to the Boston Conservatory in '44. I only went there to be slick, trying to do the "in" thing, but I didn't get much out of it. They didn't teach jazz, they taught rudimentary things. It was a good school, but not what I wanted.

BC: Who were you listening to during your formative years? What kind of music was on the radio?

RH: Jazz wasn't really big then. Pop was big, and Bing Crosby was the thing. Boston was an Irish town, and he was a crooner. I'd listen to Bing all day, he sounded good. There were some special jazz shows, where I'd hear Billie Holiday, Count Basie, Duke Ellington, and they sounded good too. I heard Ella Fitzgerald with Chick Webb's band—I ended up working with her. But Chick was one of the greatest drummers we ever had. He was uncanny. My roots came from him and Jonathan David Samuel Jones—they call him Papa Jo now, but he was no Papa then!

But I didn't have influences the way kids today do. Obviously there was no MTV then, and I wasn't going to night-



clubs because I was too young. And my parents didn't hang out with musicians. So it was just what I heard on the radio. But being a natural, I got a lot out of listening; I understood the feel. I had an instinct for rhythm even though I was too young to understand technique. I didn't have any special approach, I went mostly by emotion, by what sounded good, what felt right.

BC: How did this instinct evolve into a profession?

RH: I eventually started hanging out with older musicians, and I played in different bands in school. I was the drum major in junior high, trying to run the whole show, but I didn't study music per se. I learned more playing gigs. That was my real education. That's how I got to hear things, and how I got heard.

BC: How did you get your first gig?

RH: One night somebody said, "We need a drummer." It was just a one-nighter, with a guitarist, Tom Brown, but it was the first time I got paid to play. I didn't even have a complete kit, just a snare drum and a ride cymbal—not even a hi-hat. But I completely floored them. That was the beginning of my Boston career. I was still in high school, but I became very popular fast.

My first steady gig was with pianist Mabel Robertson, who's still playing today and still looks good. I made \$12 a week working five nights. Getting that job was a funny turn of events, because as a kid, I used to hang around the Swanee Grill, where Mabel was playing piano. I'd stand in the door because I was underage—besides being small and skinny—and I'd listen to the band. I'd stay there till they finished, and I'd check out the drummer, a little guy named Peanuts. They didn't pay youngsters any mind then, but later on they got to know me.

When I did get the job with Mabel, she was playing in the Italian section of Boston now known as Government Center. It was a great period for me. There I was, a young kid playing with this lady I used to stand in the door listen-

Roy On Record

Following are the recordings that Roy Haynes says most represent his drumming.

Roy Haynes—Out Of The Afternoon

Roy Haynes Quartet—We Three

Chick Corea—Now He Sings, Now He Sobs

Roy Haynes—True Or False

Pat Metheny—Question & Answer

various—Blues For Coltrane

ing to. And eventually I saved enough money to buy a whole kit.

BC: Leading up to that, where did you get your first kit?

RH: When I was a teenager, I belonged to a gang. We called ourselves the Feathermerchants; the girls were the Feathermaids. There was this guy in our gang, Eddie Griffin, who was quick to "pick up" things. One day he came into

our clubhouse, which was in the basement of somebody's apartment building, and he had a trap case with a snare drum, cymbals, and brushes. Eddie's not living now, and I don't know where he got the case, but that drum became my first professional snare. It was a Ludwig mother-of-pearl, and the chrome was sort of brass-like, which looked very expensive. I'd been playing on a makeshift wooden snare, so this Ludwig looked pretty slick to me. The next year I worked at a summer camp cutting wood, and I earned enough to buy a few more pieces. I kept adding things, and the kit just grew from there.

BC: Did you have any specific influences at this time who encouraged you to make the transition from Boston to New York?

RH: Not one influence, but many. My ears were open, and I listened to everyone. I still do. But the break that got me to New York came from Luis Russell, whose band used to back up Louis Armstrong in the '20s and '30s. I was working out



on Martha's Vineyard with Phil Edmonds [a.k.a. Felix Barbosa] at a club that didn't admit black people. It was 1945, World War II had ended, and I got a telegram from Luis in New York. He didn't have my address, so he sent it in care of the black Musicians' Union in Boston—the Union was segregated then.

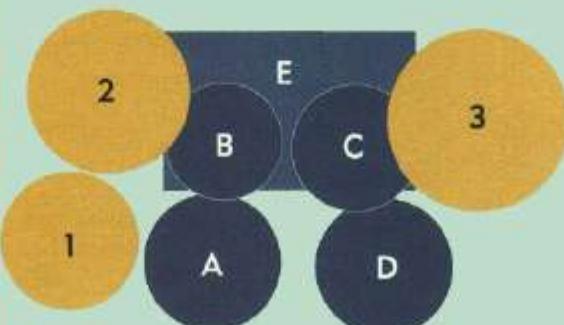
By this time, I'd gotten very popular in Boston. New York bands who needed a drummer in town would ask for Roy Haynes first. I could play, I had a nice disposition, and word of mouth gets around. Charlie Holmes, an alto sax player from Boston who'd played with Duke Ellington, recommended me to Luis, and before he ever heard me play, he telegraphed asking me to join him.

I saved that telegram, and I can read it to you. It says "Dear Roy, I gave my present drummer two weeks notice (fired the guy to get me and never even heard me!) and would like you to join the band September 12. I'm playing at the McKinley Theatre in the Bronx. After that we enter the Savoy Ballroom in Harlem. Union scale at the Savoy is \$55 but I will pay you \$70. (He ended up giving me more.) Please notify me as soon as possible so I can arrange your transportation. Sincerely, Luis Russell, 1945." I had to get new drums and cases, because I hadn't done any extensive traveling before.

BC: Was that your first professional kit?

RH: Yes, that was a Slingerland. I don't have it anymore. Part of the set was stolen from the Savoy by someone who wanted to be a roadie. He was hustling hard, but when he found out

Mr. Haynes' Gear



Drums: Ludwig

- A:** 5 1/2 x 14 hammered-bronze snare
- B:** 8 x 12 tom
- C:** 9 x 13 tom
- D:** 14 x 14 floor tom
- E:** 14 x 20 bass drum

Cymbals: Zildjian

- 1.** 14" hi-hats
- 2.** 17" crash
- 3.** 20" flat ride

Hardware: All Ludwig, including a *Speed King* bass drum pedal

Sticks: Ludwig *Roy Haynes* model (7H)

he wasn't going to get the job, he took my drums and pawned them.

At this point, I'd joined the Lester Young Group—I'd been with Luis at the Savoy from '45 to '47, then Lester came to the Savoy in '47, and I joined him—and we were traveling to Cincinnati, Cleveland, and Chicago. I borrowed someone else's drums. Then in Chicago I met up with Max Roach, who was playing with Charlie Parker. He'd just worked out an endorsement deal with the Ludwig people, and suggested that I go talk to them too. I did, and that's how I became a Ludwig endorser.

BC: Have you been a Ludwig endorser ever since?

RH: That was 1948, and I've been endorsing Ludwig ever since, except for five years when I left to go with Slingerland, but then came back. I had some input into the Ludwig *Roy Haynes* drumstick, and I still do some clinics and symposiums for them.

My favorite way to do clinics is to have a rhythm section and just play. That way I can really show a student what I'm about. I'm not a great clinician as far as standing up and talking; there's a gimmick to that, having the right words. I'm a better player than I am a talker. If a student has got the ears and the ability, all he has to do is watch and listen to me, which is the way some of our greatest drummers to date have learned.



BC: Back to Phil Edmunds—did playing with his band require any changes or give you any ideas that shaped your style?

RH: I thought Phil Edmunds had some of the hardest music in the world. Today, a lot of bands memorize the music, but back then we'd read. His arrangements were all chopped up, and since I'm a slow reader, it was difficult for me to follow certain parts. I was still a teenager, and he used to call me "the kid." He'd say, "Kid, where's your memory?" He had some arrangements on "Cocktails For Two" that were just full of little breaks, which is very restricting for a drummer.

Phil's music was very hard to play, but I respected him, and it was good for me to be restricted that way. He had maybe two trumpets and a reed section, so it was a six- or seven-piece band, not a four- or five-piece group, which is easier for a drummer to carry. But I would always adapt to whoever I was playing with, not necessarily changing my style, but listening and trying to grow.

Before Phil I filled in briefly for Sabby Lewis' big band, which was more swing. That was a good experience too. Big bands tended to be very restricting for me, since breaking or changing the rhythm was one of my hobbies. You can't do that with a big band, when you're backing up 17 or 18 pieces. But I found a way to do it anyway and still swing and make the band sound good. I learned a lot playing not just with other musicians, but for singers, dancers, and even backing up comedians. Now I don't want to play in a big band setting anymore, but I'm glad I did it. I always remembered what I'd learned before, and I was able to incorporate all that learning and express many different kinds of music in my own way.

BC: Luis Russell and Lester Young were your first New York gigs. Did either band, or the New York scene in general, have any specific effect on your playing?

RH: When I first got to New York and the Savoy, it was exciting to see the room crowded, with a lot of pretty girls dancing, and everyone out there so happy. That energy was a good feeling that came across in my music. Then I also hung around Minton's uptown, and 52nd street, where some of the hipper players had small groups—like Charlie Parker and Dizzy Gillespie—and I listened to everybody.

Lester Young gave me a lot of flexibility. He never told me how to play or what to play—and the first time I ever played with him, after a couple of songs, he turned and complimented me in his own way. He said, "This is your gig, stay here." And I stayed three years. Lester was a very warm, humorous person who always kept me laughing. I only left because in the summer of '49, Norman Granz started his *Jazz At The Philharmonic* tour, and he just hired Lester, not Lester's band. But that was okay. I was becoming very popular with musicians around New York by then—particularly sax players. Stan Getz wanted to work with me, and I started recording with different people.

BC: You played with Billie Holiday for the first time during your tenure with Lester Young. Since then you've played with some of the all-time great vocalists—Sarah Vaughan, Ella Fitzgerald. How did you adapt to their distinct styles? Is there a special technique for playing with singers?

RH: I played with Billie Holiday the first week I joined Lester

Metheny On Haynes

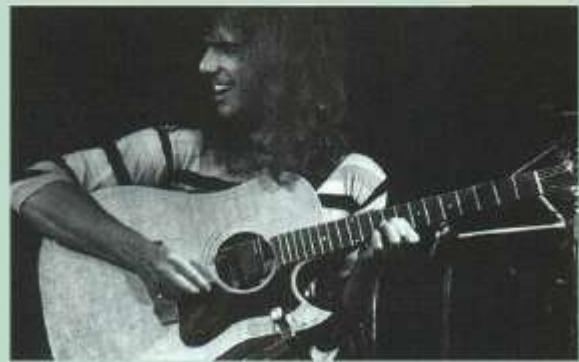


Photo by Lissa Wales

Guitarist/composer Pat Metheny was a Roy Haynes fan long before he brought the drummer aboard to record last year's *Question & Answer*. Metheny was an impressionable 13-year-old when he first heard Roy's innovative use of a flat ride cymbal on Chick Corea's *Now He Sings, Now He Sobs* (Blue Note). According to Pat, "Roy pointed the way for a whole new direction in drumming on that album. There was a rhythmic groove I always tried to get, this 'snap-crackle' thing. It's a singular sound that nobody can get quite like Roy Haynes." The clarity and feel of Roy's cymbals on that record became a model not only for Metheny, "but for every young drummer and non-drummer I know: Jack DeJohnette, Danny Gottlieb, Gary Burton, Chick Corea. They all say Roy is their favorite."

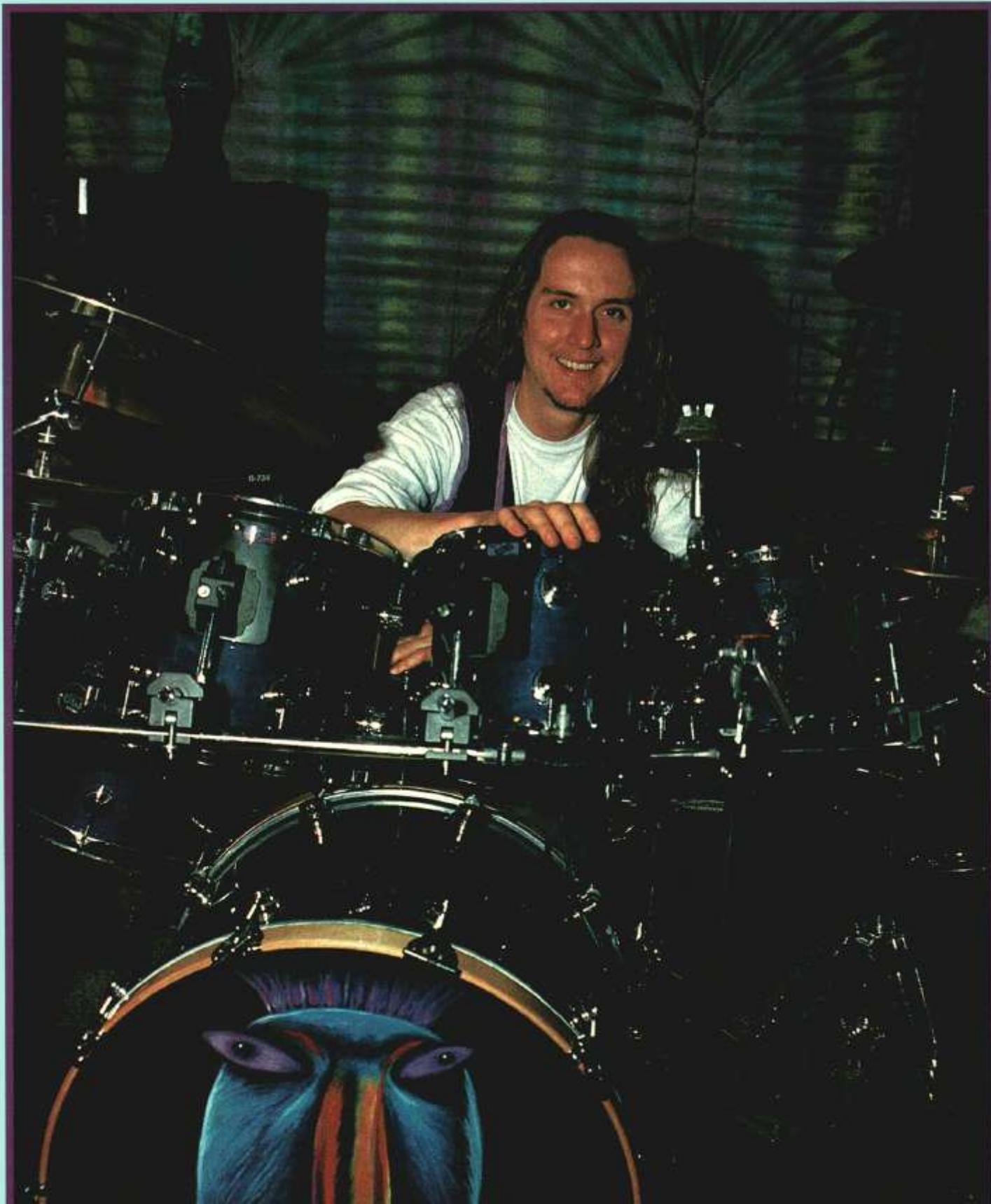
What's it like to play with Roy? "Roy is the easiest drummer to play with, yet he's also the most interesting," Metheny notes. "That rhythmic precision of his gives the music a lift and makes you play with a certain kind of energy—it's unique. I've been lucky to have played with some of the best drummers around, but Roy in many ways is the most inspiring. He brings out the best in the people he plays with. Roy is like Coltrane for me. He's always been one of the two or three hippest drummers around. He invented and crystalized the pulse of this music more than anybody else. Roy's the cat!"

Young. He was scheduled to play Town Hall with her, and I'd admired her all along, so I was very excited about it. This was October of '47. Then in 1958, the year she passed away, I played with her again at George Wein's club in Boston. George started the Newport Jazz Festival. I spent the summer of '51 playing with Ella Fitzgerald, and I joined Sarah Vaughan in '52 for several years. So I did get to play with three of the greats.

If there was one thing I learned from these artists, it was about sensitivity, and that's helped me throughout my career. Today people go to school and study to be great artists. These people were what they were from the beginning. They just

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Matt Chamberlain



A New Bohemian Indeed

"My drumming has gone from my head to my heart, and that's where I want it."

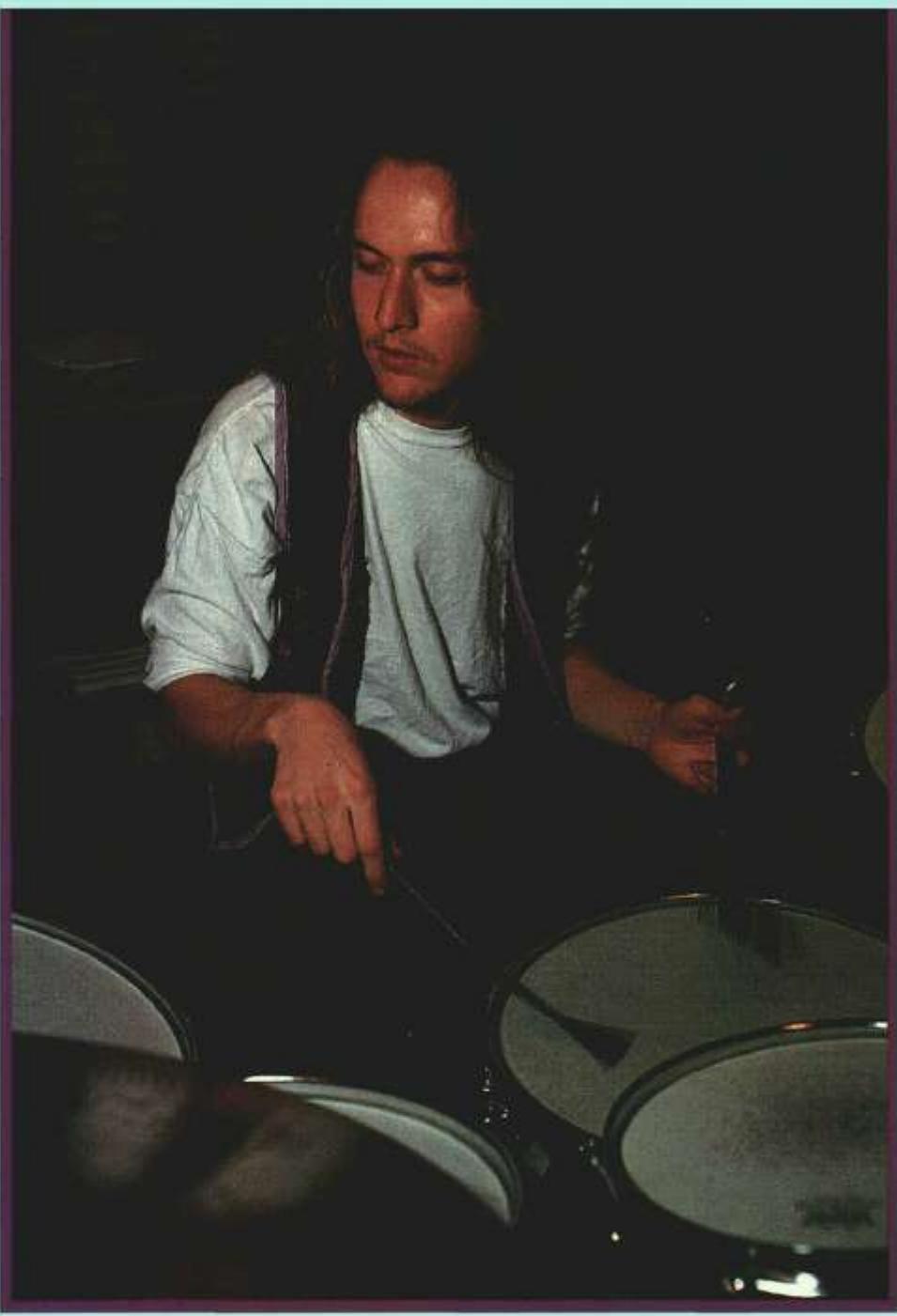
There are certain musicians you meet along the way who you know do more than just love music. They *live* music. They dedicate their lives to it. They're the people who would live with very few personal possessions, just so they could play their instruments.

Matt Chamberlain is one such musician. Even through a complicated childhood and a difficult time at North Texas State, his insatiable appetite for playing and learning about music created the thread that held him together. If he hadn't landed the gig with Edie Brickell & New Bohemians—which he says is the ideal gig for a creative player—he would still be sleeping on a floor, living to play his next gig.

When I caught up with Matt, he was in LA. to do the first video from the Bohemians' new album, *Ghost Of A Dog*. Somehow the surroundings of the posh West L.A. hotel seemed incongruous with the 23-year-old who sat across from me talking about his life. He summed up his feelings in one paragraph, and while he feared it might sound corny, it seems like the most truthful thing he could have shared:

"I got wired on coffee one night and started writing all this stuff, but it's the way I feel about music: 'When I play or listen to music, I do not care about anything else but the pure pulse. I want nothing else but to be uplifted. I do not want to be thrilled, I do not want to be superficially excited, I do not want sentimentality, I do not want prima dona performances and ego trips. I want the pure pulse of love. Nothing else in music matters. Nothing else in life really matters.'"

By Robyn Flans
Photos by Lissa Wales



RF: Let's begin with your joining New Bohemians.

MC: I was playing in a band in Dallas called Ten Hands, when New Bohemians were starting to happen. Chris Whitten played on the first album, and when they got back from recording, they auditioned drummers. I lived right underneath Brad [Houser], their bass player. We had been in a band together called the Dudes. So he told me they were auditioning and said I should try out. I got hold of a tape, and we got together one day and jammed out, and it was magic. I had to go through a major revamping of my technique, because it was a completely different musical situation for me.

RF: What did that mean? What did you have to do?

MC: That meant getting more simple. I've been trying to figure out what being in this band has done for me. Maybe it's given me bigger ears as far as listening to what people are doing—playing off that and not getting in the way. Also, for the past four years, I've played with a percussionist in the various bands I've played with in Dallas, so a lot of my playing revolves around the percussionist.

RF: How so? What is that interaction like?

MC: It's more about leaving space, leaving the other half open for the percussionist to fill. A lot of times the grooves

we do for songs come up through just jamming. With a lot of our grooves, we try to make it sound like an eight-limbed drummer more than a drumset player and percussionist. I try to think more like a percussionist at times.

RF: What does that mean in your approach to the drums?

MC: I try not to approach the drumset like a drumset player. Even though I'm playing drums, I try to see it more like I have these drums, and they are my means of expression—more like what a little kid would do. A little kid wouldn't sit down at the drums and go, "Bass drum on 1, snare drum on 2." I try to approach it more like, "What is going on musically, and what sound would be best for this groove?" It's not, "This is what is going on with the guitar, and usually people play this." I try not to think like that, although sometimes you have to, otherwise it sounds weird. I'll try to think like a percussionist, and then if that doesn't work, I'll try to mutate a little bit and play what's obvious, because sometimes that is the best thing to play.

RF: So in revamping your style when you got the New Bohemians gig, what exactly did you have to do?

MC: I had to be more flowing. At the time, I was real choppy, tribal. All my sounds on my drumset were real short; there was nothing that sustained. My snare drum was really cranked up. I was into Stewart Copeland and Steve Jordan, and I wanted everything to just be in your face. When I joined the band, that didn't work with the music, so I had to give that some thought. We gigged for about six months around town before we actually went on the road, so I really got a chance to check out what the music needed. I was baffled a lot of the time. Kenny Withrow, the guitar player, would say, "Check out these old tapes," and I would say, "I don't want to sound like that drummer; I want to sound like me." So it was a compromise thing where I had to sit down and think, "What does the music need, and was the old drummer playing what I would play?" It was a weird situation to be in. Luckily, what I wanted to play sounded good. I just took a little bit of everything—a little bit of what the old drummer did, a little bit of what Chris Whitten did on the album,

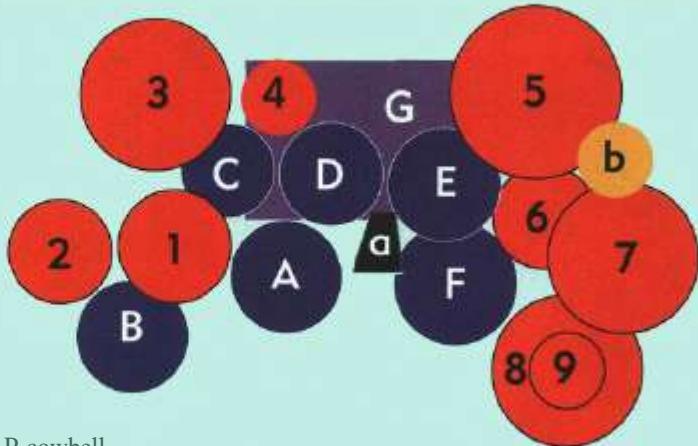
Matt's Setup

Drums: Drum Workshop in blue wood stain finish

- A. 4 x 14 brass snare drum
- B. 12 x 14 tom
- C. 8 x 8 tom
- D. 9 x 10 tom
- E. 10 x 12 tom
- F. 14 x 16 tom
- G. 16 x 22 bass drum

Cymbals: Sabian AA series

- 1. 14" hi-hats
- 2. 12" crash
- 3. 17" medium-thin crash
- 4. 8" splash
- 5. 20" heavy ride
- 6. 12" mini hats
- 7. 17" thin crash
- 8. 18" China
- 9. 8" splash



a. LP cowbell

b. LP Icebell

Hardware: All Drum Workshop including a DW 5000 hi-hat stand and a DW 5000 double pedal with a plastic beater. All stands and mounts attached to a Collarlock rack.

Heads: Remo Legacy on snare

batter, Ambassador on bottom. Coated Ambassadors on tops of toms with clear Ambassadors on bottoms. Clear Emperor on bass drum batter side, with an Ambassador on front with no hole in it. **Sticks:** Vic Firth 5A with nylon tip.

and a little bit of what I would do.

RF: When we talked quite a while back, you projected the album to come out about a year ago. What happened?

MC: We ended up touring until September or October of '89. We had from then until April '90 off. We changed managers, and in between we did "Hard Rain's Gonna Fall" for the movie *Born On The Fourth Of July*. There were about two or three months of us just searching for a producer. We wanted to find the right guy.

RF: And who was this right guy?

MC: Tony Berg. He did Michael Penn's album and the Wendy & Lisa album that just came out, which is great. Carla Azar is on it, and she's incredible. Tony Berg was perfect. He was the Zen producer. He lets you do what you do, and he has a million ideas in his head.

RF: What material did you have going into the studio?

MC: We had about twenty songs. Actually, before the band recorded the first album, they had about forty songs, so we had the songs that didn't make the first album and a lot of new songs that we wrote.

RF: When you say *we* wrote, what does that mean? What was your role?

MC: With a lot of the songs, publishing-wise, I didn't write them. But there are about three songs on the album that I was at for the creation of and to which I contributed.

RF: Let's go through the album song by song.

MC: On "Mama Help Me," Kenny brought in a chord progression, and we just started jamming on it and came up

with this groove. I was thinking real New Orleans, funky drumming. It's hard for me to remember what I was thinking back then, because my thoughts toward each song changed as we played them. When you first create a song it has all this energy, and then when you try to play it again a couple of days later, it's, "Wow, what was I thinking? What was I feeling?" We played "Mama Help Me"

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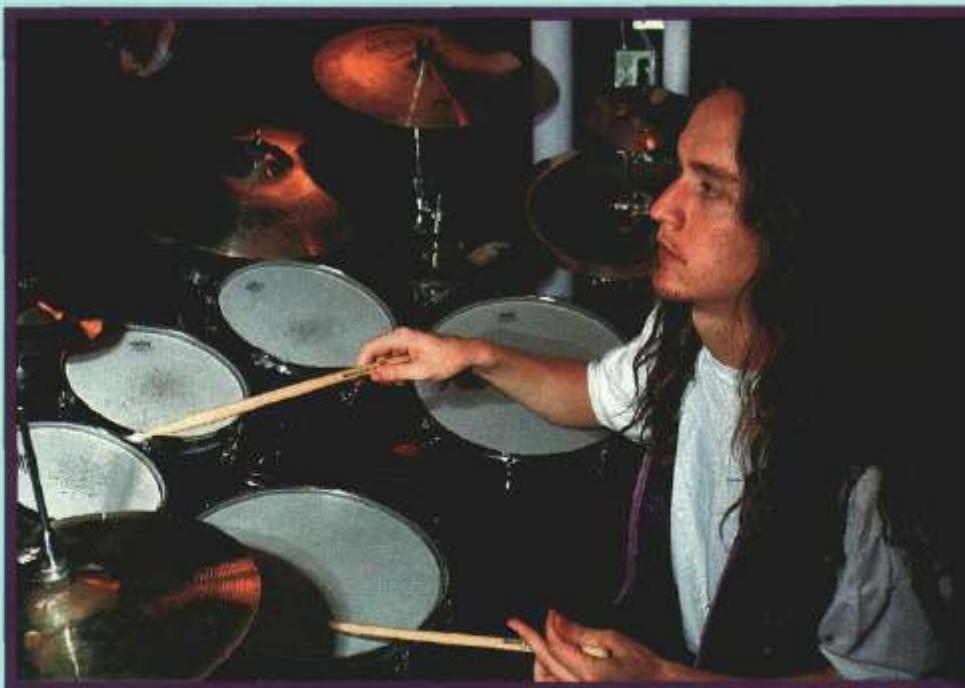




Photo by William Hames

White Lion's Greg D'Angelo

"I wish I could bottle that adrenaline rush: to be standing behind a stage with the lights down and everybody screaming."

There's a variety of reasons why White Lion drummer Greg D'Angelo has a high-riding career. But one unmistakable factor in Greg's success is his professionalism. This guy's a hustler, a real pro—and judging by Greg's track record, he's earned everything he's gained.

Although he's still in his 20s, D'Angelo has been in the business for more than a decade. All along, he's always pushed himself and gone that extra step to get to where he wants to be. Earlier in his career, Greg worked his way up by answering just about any "drummer wanted" ad (and I do mean any). Even when White Lion began to break big a few years ago, Greg, who's a teaching veteran, didn't surrender his obligations to his students. During it all, he never forgot what his goals were. Now White Lion has a new album out called *Mane Attraction*, where Greg gets to put all those experiences to the test.

TS: By the time this is printed you will have completed White Lion's third album.

GD: Yeah, we're heading back into the studio this week with Richie Zito, who's a different kind of producer than our previous one, Michael Wagener. Richie has worked with Cheap Trick, Heart, Bad English.... He's very song-oriented, and that's what we need at this point to cross that barrier to the four- and five-million point.

TS: When you came into the band, White Lion already had released an album, right?

GD: *Fight To Survive* was actually released before I joined the band. The band had been signed to Elektra Records, and for one reason or another, they were dropped and the record got put on the shelf. James [Lomano, bass] and I came in when there was really nothing happening, and basically we started from scratch. We played clubs and did a lot of shows until we eventually built up a following and got signed by Atlantic.

TS: The second album that was released—after *Fight To Sur-*

vive finally came out—was *Pride*, which sold pretty well, right?

GD: That went double platinum. It was pretty strange, because when we went into the studio to do *Big Game*, we had a number-three single on the charts. So when we went into the studio that day we kind of had the attitude that we could do no wrong—we could do anything and it would sell a million records. But it was kind of disappointing when *Big Game* didn't do nearly as well. So we're going in with a new attitude for this one.

TS: How do you go about preparing for recording new songs?

GD: Vito and Mike basically write all of the stuff, then they give James and me tapes. We come up with our parts, then we go into rehearsal and work up the songs. When we hit the studio, Richie Zito will fine-tune it all, then we'll record. Historically a White Lion album takes two or three days to record. When Richie heard that he said, "Two or three days? How can you get everything perfect in two or three days?" He told us that we're only going to do one track a day on the new one. So this album is going to be a completely different experience, and I'm really looking forward to it.

TS: Perhaps that will change your personal playing approach in the studio?

GD: It's changing my way of thinking a hell of a lot. I come from the old school, I guess. I grew up listening to bands like Zeppelin and Deep Purple. They would always do things differently than they would the day before, which adds personality to it. Richie comes from the school where a record has to be exact, which is fine with me. We're running with his ball at this point, and he's going to show us a new way of approaching this.

TS: Let's back up a little. I understand that you got the gig with White Lion after answering an ad.

GD: I answered an ad in the *Village Voice*. Up to that point I had gotten into the habit of picking up the *Voice* every week, circling every ad that there was for a drummer, and going on all the auditions no matter what they were for. They could have

By Teri Saccone



been for a jazz drummer in a band with guys 60 or 70 years old, or in a Latin band where nobody spoke English. I didn't care what kind of band it was; I just wanted to build up my chops.

So I did this auditioning for about three months, and I'd say I got about 90% of what I went for. Those auditioning chops are so important. You have to know what to do and what to say. You go in, they tell you what they want to hear from you, you keep your mouth shut, and you do your best.

TS: Did you ever play in a jazz or Latin band that you auditioned for?

GD: Yeah, on and off. I played with some bands that didn't even play out, that just played in rehearsal situations for singers. It was the kind of situation where one guy would pay for my sticks, another would pay for my gas to get into the city, and another would pay for my drumheads—whatever it took.

TS: Did you feel a tremendous amount of pressure with all that auditioning?

GD: At first I did. But that's the whole reason why I went—so that was dispelled after a while. By the time I went to audition for White Lion I had been doing it for three months. So I went down, met the guys, sat down and played the songs with a big smile on my face, and left. They called me up that night; they wanted me to come down again. So I went down and played the songs again, and they said, "Come down with your kit next time." So I came down with my kit again—they had narrowed it down to me and four other drummers—and I got it.

TS: Do you think that getting the gig was largely due to the chemistry between you and the band?

GD: Pretty much. We all had basically the same background.

But I like to think talent had *something* to do with it. [laughs]

TS: You just mentioned your background. At one time you were involved with Anthrax.

GD: Yeah. I started that band when I was in college with Scott Ian. We were 18, 19 years old at the time. I ended up staying with him for nine months. That was my first recording experience, which was great because they were doing things that I had never done before. We did a short stint with Metallica, and we were playing in clubs. Then we hooked up with a guy from New Jersey called Johnny Z, who wanted to take the band in a punkish, speed metal direction. I was more into classically heavy rock, so I left. I joined another band out in Staten Island, but that didn't work out. Eventually I hooked up with White Lion after playing with a million other bands. Throughout that whole time I was teaching. I had been teaching since I turned 17. At one point I had about sixty students a week.

TS: Did you teach at home?

GD: I taught a little bit at home, then I started teaching at the Long Island Drum Center. I taught there for a few years, and then when I joined White Lion I cut my schedule down to about ten students. We were rehearsing every day, but I kept teaching up until we started the Aerosmith tour. That was the spring of '88.

TS: Teaching is probably a good way of keeping things together when you're focused on so many other things.

GD: It was great, it kept my reading and rudiments together. Plus, I've always believed that if you're a musician, you should try to make your living with music. You might not get rich doing it, but it's better than pushing around boxes all day and then going to play drums after a day of that. So teaching was a big help to me on that level, too.

TS: Weren't you at one point collaborating on a book?

GD: It's funny that you mentioned that, because my partner, Frank Marino, and I talked last night about that project. His schedule is getting as crazy as mine. But everybody's been asking about it, and we're going to make a concerted effort to get this thing done. It's about 90% in the bag. Basically what we have to do is to get together and edit it. I know I've said this before, but we're really going to finish it, and hopefully you'll be seeing it soon.

TS: How did your collaboration with Frank come about?

GD: He was my teacher for about three or four months. I should mention that I also learned a lot from Joe Franco, who I studied with for six or seven months, and who's still a very close friend. After that I just started floating from teacher to

teacher, picking up different things. Frank is an odd-time master, so I learned a lot from him, plus we got along well. One day I said, "I always wanted to write a book. Why don't we do it together?" He said, "Hey, that's a good idea." This has been in the planning and writing stages for about five years now. But when I moved to California we just lost touch on it. I've been very busy with the band, and he's real busy doing clinics now for Latin Percussion.

TS: You've been on a six-month break. That's a long time for a band like White Lion.

GD: Well, we finished the *Pride* album in March of '87, and then we went right out on tour. We were basically together right through November of '89, either touring or recording. So this is the most prolonged break we've had.

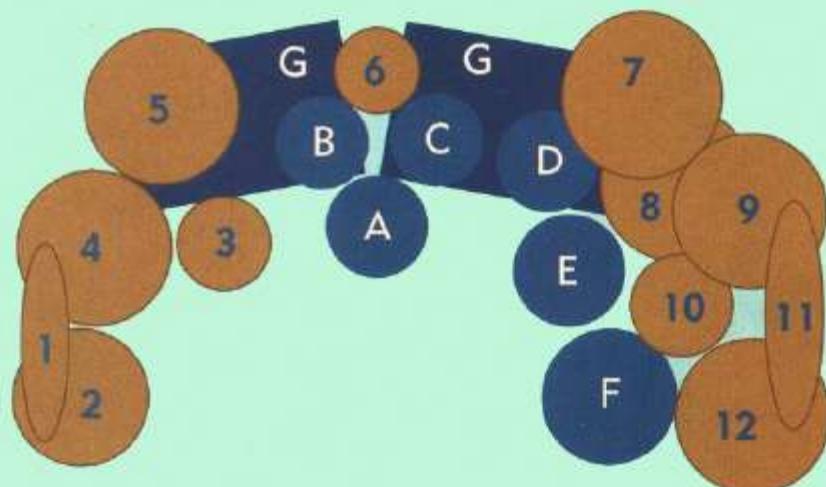
TS: I assume you keep busy during the time off.

GD: I try. Through all the touring that we've done I've made a few friends, like Zakk Wylde from Ozzy Osbourne's band. So when Randy Castillo was out of town, I backed up Ozzy for a couple of weeks when we opened for them, which was great fun. I play whenever I get the chance. I want to do everything. When it comes down to it, I just want to play with everybody.

TS: I imagine that word gets around that you're available, once people get to know who you are.

GD: Yeah, people are beginning to say, "Oh, you do that?" or "Oh, you can program? Great, let's stay in touch." Slowly but surely it's starting to happen. Plus James and I have started

D'Angelo's Drums



Drums: Ludwig Super Classic series

- A. 6 1/2 x 14 Black Beauty snare
- B. 10 x 12 tom
- C. 11 x 13 tom
- D. 12 x 14 tom
- E. 16 x 16 floor tom
- F. 16 x 18 floor tom
- G. 16 x 24 bass drum

Cymbals: Paiste

- 1. 18" 2000 China
- 2. 18" Paiste fast crash
- 3. 14" 602 heavy hi-hats
- 4. 20" Paiste bright dry ride
- 5. 20" Paiste full crash
- 6. 10" Rude splash
- 7. 20" Paiste full crash
- 8. 22" Paiste power ride
- 9. 20" Paiste power crash
- 10. 14" Rude hi-hats

11. 20" 2000 China

12. 20" 3000 Novo China

Hardware: All Ludwig except for Drum Workshop pedals.

Heads: Ludwig coated silver dot Rockers on snare. Rockers on all other drums.

Sticks: Vic Firth Greg D'Angelo model.

writing, and we've come up with a lot of tunes. I think the most important thing about being a musician is to constantly grow and not get stale. Once somebody tells you, "You're just a drummer," then you start to believe it, and that's the end of it. But there's so much more to it. I want to try all of it and just keep on learning by doing.

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An Eight-Pack Of Inspiration

Greg lists these records as the ones he goes back to when he needs a shot of inspiration.

Album Title	Artist	Drummer	Label/Catalog#
Physical Graffiti	Led Zeppelin	John Bonham	Swan Song 90051-1
Run With The Pack	Bad Company	Simon Kirke	Swan Song SS-8503
Machine Head	Deep Purple	Ian Paice	Warner Bros. BSK-3100
There And Back	Jeff Beck	Simon Phillips	Epic EK-35684
Let's Dance	David Bowie	Omar Hakim	EMI America E21 S-46002
Wired	Jeff Beck	Tony Thompson	
Slide It In	Whitesnake	Narada Michael Walden	Epic EK-33849
Go For What You Know	Pat Travers	Cozy Powell	Geffen 4018-2
		Tommy Aldridge	out of print



DRUMS IN THE MILITARY

The band programs of the various military services offer job security, travel, and a guarantee that you'll get lots of playing time. And it all starts at...

The Armed Forces School of Music.

Text And Photos By Rick Van Horn

The armed forces School of Music was established in 1935 in Washington D.C. as the Navy School of Music. The marines started participating in 1948; the army in 1950. In 1964, the school was moved to its present location in Norfolk, Virginia at the Little Creek Amphibious Base. At that time, the word "Navy" was dropped, and the school officially became a full-service operation. (The Air Force has a different approach to their musical operations.) The school is what's called an "A School" in the navy or "A. I. T." in the army: the place where a new soldier, sailor, or marine gets his or her occupational specialty training following the completion of basic training. Its mission is to train military musicians to perform their duties.

While it is a popular conception that military music is all marching around a flagpole, Navy Commander William J. Phillips, the commanding officer of the school, is quick to point out that this is decidedly a *misperception*. "Within a one- or two-week period, a band's drummer might be playing potted-palm swishy-brush stuff at the admiral's house in a trio for a two-hour reception, playing to two or three thousand screaming kids in the band's spin-off rock group, kicking a 16-piece big band, marching down the street doing the "flagpole" routine, or standing in formation for a change-of-command ceremony. He might also be playing mallets or any other position within the percussion section of a concert orchestra. Every military drummer—and so every drummer who leaves the School of Music—is expected to be able to do all of these things."

Which brings us to the School of Music itself. There are some unique aspects about this school that set it apart from any other musical education facility. For one thing, this school pays its students to attend classes, instead of their having to pay a tuition. For another, when students graduate from the School of Music, they know where their first gig is going to be. And, as Commander Phillips points out, "They could have that gig for as long as 20 years if they so desire, as long as they keep progressing in their training. In addition, a student who has completed the training here will have as well-rounded a musical education as that of any other school in the country."

Graduates of the School of Music are assigned to duty with one of the 15 navy, 12 marine, or 43 army bands located throughout the U.S. and around the world. (Elite bands are

maintained in Washington, D.C. and at the U.S. Military and U.S. Naval academies, but these are entered by direct audition and not via the School.) The list of duty stations reads like a travelog. In addition, the life of a service musician is constantly interesting, because all of the service bands are tremendously multi-functional. Oftentimes, fragments of the bands are going off in different directions to perform at the same time. For instance, the engagement schedule of the navy's Norfolk-based Atlantic Fleet Band calls for around 1,000 dates per year. With only 365 days in the year, it's easy to see that there are several jobs per day—underscoring the need for a military musician to be versatile.

In addition to interesting duty stations and varied musical activities, the military offers other advantages to its musicians, some of which begin right at the School of Music. As Major Thomas R. Davis, commandant of the army element, relates, "Our school is accredited by the Association of Southern Schools and Colleges, so it isn't just military training. Depending on the institution and the program, the musical training done in six months here counts for 17 to 20 college credits—in some cases for courses taking much longer. So we offer an education that can be applied to further work at a regular academic institution down the road—along with the financing for it, via the G.I. Bill."

Captain Duane C. DeVoe, com-

manding officer of the marine contingent, adds, "This school can prepare you to be a *professional* musician better than almost any university or college can, because we play from four to eight hours a day, and the push is on being able to sight-read. Colleges and universities do not emphasize that; they emphasize how to *prepare* the music. Our training push is based on the fact that a professional musician has to be able to put the music in front of him and play the gig *now*—in all styles."

Captain DeVoe's claim is supported by the fact that although the music course is only six months long, it is incredibly *intense*, as we will see a bit later in this story. But let's start at the beginning. When an individual interested in the musical education available through the military first enters the service, what can he or she expect? Commander Phillips outlines the process.

"The local recruiter is responsible for seeing that the individual is taken to an audition center, which is one of the locations of our specific bands. Once they pass the audition, the recruiter takes over again from there."

Major Davis outlines the audition material. "The percussionist will need to be prepared to perform the 26 standard American rudiments, and a prepared solo piece for snare drum (grade level 4 or above, such as the Pratt solos). This is to demonstrate the ability to prepare—not memorize—such a solo. He or she will need to brush up on mallet and timpani work, and will have to prepare something in the way of a kick-sheet chart on trap set. The prepared work, going in, will count a large portion of the audition score. There will also be a portion devoted to sight-reading, and it will be standard literature, not something out of a book. There will also be concert band, stage band, and marching band material to be read."



(Above, left to right): Major Thomas R. Davis, Petty Officer Ray Dunaway, Commander William J. Phillips, and Captain Duane C. DeVoe.

(Left) Staff Sergeant Joan Konrad teaches Percussion Techniques.





Captain DeVoe comments on the services' need to be selective at the audition stage. "We want to make sure that whoever is passed at an audition has the ability to pass this school. That's because on the day that they pass that audition, we count on the fact that they're going to complete recruit training, pass the School of Music, and become available for a band. If something happens in between there, we've wasted a great deal of time and money."

Each service has an administrative process by which the auditionee's test scores are evaluated and weighed against the projected need for musicians. Headquarters in each service controls the job placement, watching the balance between people leaving and people coming in. If a job opening is projected at the time that the enlistee will complete his or her training, that individual enters the service immediately. If not, there are "delayed entry" programs that will hold a space open for a later time. However, once all projected spaces are filled, entry is closed and auditions are cut off.

Commander Phillips continues with the training sequence. "Once the person actually enters the service, he or she is sent for recruit training—or 'boot camp.' Following completion of that period—which is different for the different services—they may or may not get recruit leave.

The navy and marines give leave; the army sends the students right here.

"The school operates in cycles. As recruits come in from the various basic training sites, they are gathered until they

reach around 15 people or so. At that point, we'll start them in a class. In the peak season, class cycles begin weekly. Periodic evaluation is conducted by means of two tests, which we call auditions. One is performed after the first three months, and then there is a final audition prior to graduation. After six months of study here, the students graduate and are sent to duty with one of the military bands."

As one form of recruiting incentive, some of the services offer pre-enlistment duty-station choices. The army, with its larger number of bands, can accommodate choices a bit easi-



Illustrating the diversity of percussion instruction, students are seen here in a rudimental snare drum class (co-instructed by Sergeant Rhett Rayburn [far left] and Petty Officer Dunaway) and participating in a concert band rehearsal.

er than can the navy or marines. But even those services try to work with the students to obtain desirable duty stations. However, as Commander Phillips puts it, "There are occasions when we aren't able to arrange any of the student's choices; that's life in the military sometimes. But I don't know of any military musician who just hated where he or she was stationed. All of our bands are at happening places—especially the foreign stations. I think that any young, single person would be champing at the bit to get one of the overseas bands. I mean, you get to do a lot of traveling and



A study in stylistic contrast: the same drummers marching in a drill band in the morning and playing drumset and percussion in a stage band that afternoon

playing your axe, and get paid for it! You can't beat that action! Perhaps a bit later, if you have a family, you may opt to get yourself rotated to a stateside position for the stability."

Another incentive to potential students for the military music program is accelerated promotion (and corresponding pay grade). Again, this differs a bit from service to service. The army begins a music-program trainee at the rank of Private First Class, and graduates of the School of Music are automatically accelerated to Specialist Four (the non-combatant specialty equivalent of a corporal). The navy and marines base their promotions on other factors, including education, but they, too, have means by which musicians may enjoy accelerated advances in rank and pay grade.

Once an enlistee has reached the School of Music, what can he or she expect? Petty Officer Ray Dunaway, the head of the percussion program at the School, outlines the basic program. "Every arriving student performs an incoming audition, so that the faculty can evaluate where his or her strengths and weaknesses lie, and map out where the emphasis of training will be. This audition closely resembles the original audition the student performed for acceptance into the school. At the completion of the audition, students receive a package containing a percussion pack—which includes exercises, tips on practicing, and material they need to have memorized for the job of a military drummer—a Rudimental Techniques book, the Percussion Techniques Course manual, and cadence sheets. Much of the material was developed by the School of Music faculty.

"Once the students are placed into a class, they are put on the roster for rehearsals, classes in theory and ear training, etc. They also take the two-week Percussion Techniques course. It's a very detailed outline of specific instruments used in concert and drill bands, such as bass drum, cymbals, mallet instruments, hand percussion, etc. A lecture/demonstration is first given on each instrument, and then students have hands-on work where they will be given a piece to sight-read and to work on the instrument with. A typical thing would be: bass drum, its types and uses in both concert and drill band, common sizes, types of heads appropriate, tuning, maintenance tips, etc. Then we get into technique, talking about grip, arm movement, stroke technique, muffling, playing areas on the drum, etc. Then we talk about reading, what

continued on page 105



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TAMA

Regal Tip Whiskers and Splitstix

■ by Rick Mattingly

Calato has recently added two new items to their catalog. *Whiskers* are a new type of brush, while *Splitstix* offer a unique stick design. Both have interesting features and applications.

Whiskers

Whiskers are essentially brushes with nylon strands. The thing that makes them different from previous nylon brushes, such as Calato's *Ed Thigpen* model or Firth's *Jazz Rakes* and *Rock Rakes*, is that the strands on the *Whiskers* are considerably thinner, and there are more of them. They are, in fact, very similar to wire brushes.

Whereas nylon brushes with thicker strands tend to produce a lower-pitched "swish" sound than do wire brushes, the *Whiskers* bring out a slightly higher pitch than wire. They also seemed to be just a little louder than the wire brushes I'm used to. Also, the nylon strands don't seem to be as susceptible to getting bent out of position if they snag on something, the way wire strands do. (Because the nylon strands are a little thicker than wire ones, they don't tend to get snagged as much anyway.)

After trying out the *Whiskers* on a regular coated snare drum head, I decided to test them on a Remo *Legacy* head. A few months back, when reviewing *Legacy* heads, I had found a problem using wire brushes on them. The coating on the *Legacys* is somewhat rougher than on regular coated heads, and individual strands of my wire brushes were getting

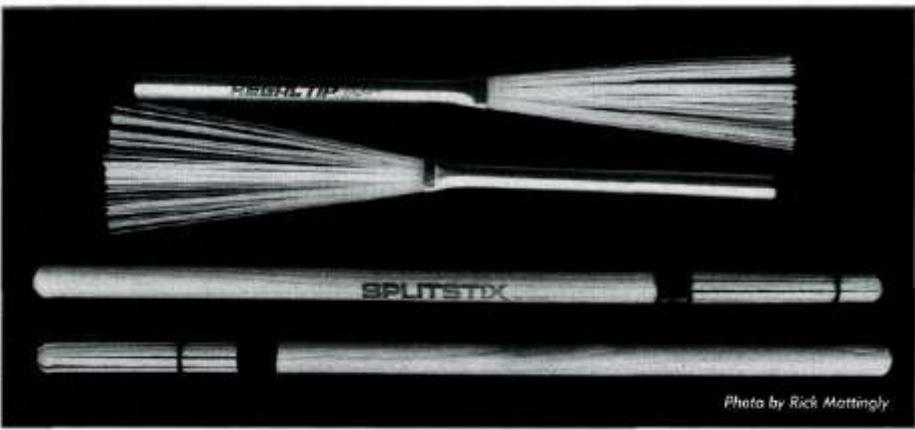


Photo by Rick Mattingly

caught on it. The *Legacy* heads were fine with the *Thigpen* and Firth nylon brushes, but as I mentioned above, those produce a considerably lower-pitched swish. But the *Whiskers* were perfect with the *Legacy* head. The nylon strands are just thick enough that they don't snag on the head's coating, and the pitch is more comparable to the sound you would get with wire.

I noticed one other thing that might be of interest to some. As anyone who does much wire-brush playing will know, wire strands tend to pick up dirt easily and then smear it all over the snare drum head when you swish the brush across it. After using the *Whiskers* for a couple of weeks, the head still looked reasonably clean. In the same amount of time, wire brushes would have blackened it quite a bit.

The strands themselves are about an inch longer than the strands on regular Calato wire brushes. They are attached to an aluminum handle that is covered with transparent rubber tubing and has a small rubber collar on the butt end. The strands have a medium spread, and do not retract into the handle. I carried them around in a stick bag for a couple of weeks without any damage to the strands; I wouldn't want to try that with wire-strand brushes.

Those who like the feel of wire brushes and/or haven't liked previously available nylon models might want to check out *Whiskers*. List price is \$15.95.

Splitstix

Splitstix are exactly what they sound like they should be: sticks that have "splits" in them. Calato has taken a fairly thick wooden stick, and instead of putting a taper and a bead on one end, they have sliced it vertically about 3 1/2" deep with four separate cuts, resulting in a stick that has eight thin shafts of wood at its end.

The splits were cut with a reasonably thick blade, which means there is room for the shafts to rattle against each other when you strike the stick against something, producing a sort of "dicky" sound. There is a rubber O-ring around the splits that can be rolled up or down to adjust how much play there is between the shafts, thereby making it possible to control the amount of click you get from them. When the O-ring is almost all the way up by the tip, there is very little click; when it is back all the way, you get a lot more. Moving the O-ring the length of the cuts, I found three different positions that made enough difference to be noticed: all the way off, in the center, and up by the tip. Anything in between didn't matter that much.

An obvious product to compare *Splitstix* to is Pro-Mark's *Multi-Rods*. But there is a significant difference in the sound. The *Rods* have a much lighter timbre and are a little closer to brushes. *Splitstix*, by contrast, have a heavier sound and are closer to regular sticks. Also, because most of the body of *Splitstix* are a regular stick, you can hit solid rimshots with them or even flip them

over and use the butt end if you need a quick change back to a more solid sound.

So what would you ever use something like this for? Well, I tried them out on a snare drum first, and found that they produced a slightly fatter sound with less bite than a normal wood-tip stick. With that in mind, I used them on a gig for several rock ballads where I wanted strong backbeats, but something a little thicker and without as much attack. I was very pleased with the results. I couldn't really hear the clicking noise over the sound of the snare drum. (I had the O-rings all the way back, to maximize the effect of the splits.)

I also tried some tom fills during those tunes, and again, the sound was a little fatter. However, the click sound was more evident, giving the drums a little more attack sound.

Riding on a closed hi-hat with the *Splitstix* produced an acceptable sound, slightly softer and fatter than with a regular stick, and the click was pretty much lost in the timbre of the hi-hats. But I didn't care for the way the *Splitstix* sounded on a ride cymbal. I seemed to be hearing more than one attack, and the thin shafts were only bringing out the highest overtones from the cymbal, not really making it vibrate enough to give it real body.

I tried the *Splitstix* on a louder tune, to see if those thin shafts could stand up to harder hitting. None of them broke, but I did detect some splintering around the edges of the splits where they were rubbing against each other. I decided not to push my luck and saved them for slightly softer songs. (And I was very careful not to hit those thin shafts against a crash cymbal.)

Splitstix obviously were not designed to be general-purpose drumsticks. But they do produce an interesting sound, and could be useful in situations where a regular stick is too much but a brush isn't enough. List price for a pair is \$15.

Mic-Eze Miking Clamps

■ by Rick Van Horn

Want to lighten your load when it comes to drum miking? Here's how.

Mic-Eze clamps are a component system designed to replace traditional mic' stands and bases. Each clamp is made of a durable nylon and glass material, which the manufacturer, Ac-cetera, claims is unbreakable unless hit with a hammer. The clamps feature spring-controlled jaws that can open to a width of 1/4", which should allow them to attach to just about anything on a drumkit, any stand, and some racks. The jaws are held in place securely by a wing-nut-and-bolt assembly, so that the clamp stays where you put it. I had no problems with any clamps slipping off the drums while I was playing. Each clamp weighs only two ounces (as compared to several pounds for the typical mic' stand and base), and slips on and off a drum or stand in seconds.

The model *M1* clamp is the heart of the system. It's the base clamp that affixes to the drum rim, cymbal stand, etc., and onto which a mic' clip may be threaded. (An *M3* model, with an optional side-movement arm, is also available.) Ac-cetera offers their own *M2* and *M4* mic'-holding clamps, which are designed to work with the *M1*. The *M4* is the standard model for use on drums; it points the mic' 90° from the base; the *M2* points the mic' parallel to the base clamp and is designed primarily

for use under cymbals. The company has fitted these clamps with shock-absorbing pads, which they feel make them preferable to the original clips supplied with most microphones. While I didn't have instrumentation with which to evaluate shock absorption and acoustic isolation, I can say that while working with the Mic-Eze components, I never heard any unwanted resonance or attack sounds through the sound system. In other words, hitting one drum or cymbal did not carry through to other mic's via the Mic-Eze mount. The soft pads on the clamps prevented any transmission of vibrations to the mic's, while protecting the drum and hardware they were clamped to from any marring.

Another component of the system is the *Flex-Eze*, which is a combination base clamp and mic' holder connected



by a 3" or 5" flexible center. The *Flex-Eze* is designed primarily to mike kick drums and other instruments where a bit more "reach" from the mic' stand is required. In addition to the components I tested, Ac-cetera also offers the *Max-Eze* (a straight rod center) and *Min-Eze* (a hinged center). A *Combo-Eze*—a com-

bination kit to mike any three drums and cymbals—should be out by the time you read this.

Essentially, I agree with all the claims made for the Mic-Eze products. They're lightweight, they're easy to attach and remove from the drumkit, and they hold just about any mic' securely. I do question the practicality of using a combination of *M1s* and *M2s* or *M4s* to replace standard mic' holders for all situations. This is because the combined Mic-Eze units put the mic' clamp 5" up and away from the edge of the drum. This makes placement in tight spots under cymbals

or other drums somewhat difficult—especially with long microphones. In those cases, it might be necessary to use the original mic' clips in conjunction with only the *M1* clamped onto the drum. On the other hand, I found the *Flex-Eze* unit particularly useful for placing mic's in difficult-to-reach positions. By clamping the *Flex-Eze* to a nearby stand, I was able to put a mic' into spots where the combined *M1/M4* system would not work. Like anything else, using the Mic-Eze components to best advantage takes a little experimenting.

All in all, the Mic-Eze clamps seem a

very capable system, and certainly offer an appealing alternative to traditional stands that take up stage and storage space and weigh many times more. The *M1*, *M2*, *M3*, and *M4* units list at \$14.95, the *Flex-Eze* (3" or 5") sells for \$29.95, the *Max-Eze* goes for \$26.95, and the *Min-Eze* is priced at \$24.95. The *Combo-Eze* is slated to list for \$99.95. If your dealer doesn't carry the Mic-Eze products, contact Ac-cetera, 3120 Banksville Road, Pittsburgh, Pennsylvania 15216, tel: (800) 537-3491, or fax (412) 344-0818.

Noble & Cooley Drumsticks

■ by Rick Mattingly

The Percussive Arts Society convention in Philadelphia saw the unveiling of a new set of drumsticks designed by the Noble & Cooley drum company and manufactured and marketed by Calato. There are four models: *Light*, *Medium*, *Heavy*, and *Rock*.

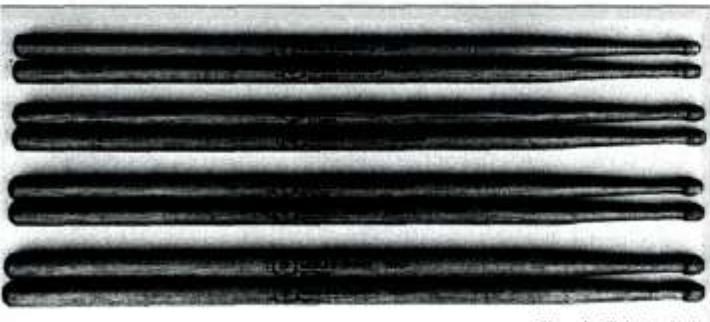


Photo by Rick Mattingly

There are more similarities between the four models than differences, and according to the accompanying press release, that was the idea. Noble & Cooley wanted a set of sticks that would all have the same balance and length, so that a drummer could use different weights for different applications with-

bit, so that the thinnest part of the stick is an inch or so below the bottom of the tip, rather than immediately below it. Then the stick tapers back out. (It's almost an hourglass design, but the top taper is very slight compared to the bottom one.) This design is said to absorb shock better than the conventional taper.

I didn't have any way to accurately measure absorption of shock, but the sticks did have a great feel to them.

The tips of the sticks are barrel-shaped, with the *Light* and *Medium* models having slightly flatter sides than those on the *Heavy* and *Rock* sticks, which are a bit rounder. I tried them out on a variety of ride cymbals, and they all brought out the higher overtones and provided a nice "click" for definition. The heavier the stick, the more body the sound had. The *Light* model sounded a bit too thin to me, but the other three all produced a full sound.

The sticks are made from typical Regal Tip American hickory, but they have been stained a honey-maple color, giving them a unique look. With all of the drumstick companies that exist, and all of their many models, I was somewhat skeptical when I first heard that Noble & Cooley had come up with a unique design of their own. It's not so radical that the sticks feel strange; on the contrary, they feel very good. But designing four different models that share the same basic characteristics is a fresh approach—and a welcome one. Drummers who alternate between different sizes and weights might find an appealing consistency between these four models. And even drummers who stay with the same stick for everything might like the balance and feel. List price is \$8.75 per pair.

Kick-Stop

■ by Adam Budofsky

A creepy bass drum getting the better of you? Here's your solution.

Sometimes the simplest ideas can make life so much easier. Chardan Percussion has detected a problem common to many drummers—bass drum "creep"—and they've solved it with a convenient and unobtrusive accessory—the *Kick Stop*.

There's really not much to it. The *Kick-Stop* is an adjustable-length strap made from polypropylene webbing, similar to those found on many drum hardware bags or duffel bags. To hook it up, you simply fit the two included D-rings to your bass drum lug nuts, slip the strap around the post of your throne, and

attach it to the D-rings with the clips at either end. (The D-rings stay on the drum; the strap detaches when you pack up.) As long as you weigh more than your bass drum, it won't move a bit forward.

Various advantages to the *Kick-Stop* become obvious very quickly. First, you won't have to carry around a rug to keep your bass drum from sliding, so space is saved. (The *Kick-Stop* will fit in your stick bag.) Second, the *Kick-Stop* should keep you from having to use the spikes on your bass drum spurs, thereby saving particularly nice floors you may be playing on. Third, the *Kick-Stop* is a lot more professional-looking than slinging a bicycle chain around your seat.

What more can I say? It looks good, it's easy, it's compact, and it works. If you've ever had a problem with bass drum creep,



check out the *Kick-Stop*. (Owners of PureCussion kits and Remo *Legero* kits should be especially interested.) List price is \$14.25. Kick-Stop is available from Chardan Percussion, 1480 Rt. 46, Suite 62B, Parsippany, NJ 07054, (201) 335-7056.

Quick Draw Stick Holster

■ by Rick Van Horn

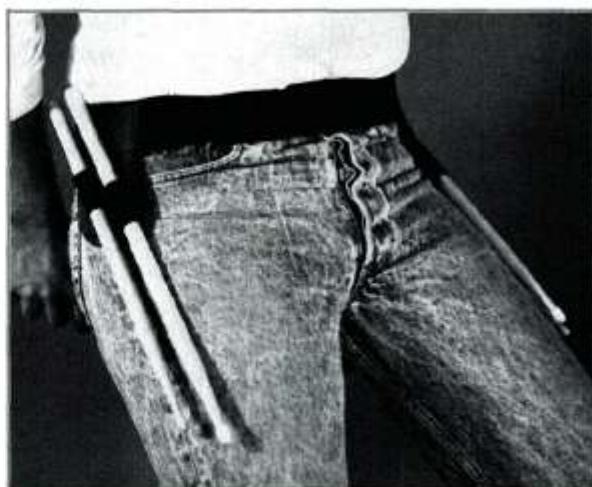
This is a product that may garner some snickers upon first viewing, but that turns out to be quite a nifty little item once you work with it. Designed to appeal to the "gunslinger" in all of us, the *Quick Draw* Stick Holster is comprised of a wide nylon-web belt—adjustable via velcro—and two "holster-shaped" leather pieces. One of these is fixed to the belt, the other is backed with velcro so that it can be fitted into place after the belt has been adjusted to fit the individual wearer. Each of these leather pieces has two elastic strips sewn onto it. These strips are designed to hold a drumstick firmly in place, yet allow the

stick to be "drawn" quickly when needed.

There is a certain theatricality to this device that might appeal to drummers concerned with stage image. The wide, black belt and black leather holster pieces would complement many a hard-rock wardrobe. In addition, this is the only type of stick holder that would allow drummers to get up from their kits—with their hands free—

and still have their sticks with them. For example, a drummer might want to go out front after a solo, clapping his or her hands, and still have sticks handy to use (or to throw to the audience—who knows?).

On a more practical note, for drummers who switch between drumkit and



percussion or electronic setups, the portability factor offered by the *Quick Draw* could be a real asset. Another reason to use it over a traditional stick bag is the fact that hanging a bag on the side of a floor tom (as is most often done) can muffle the sound of the drum. Granted, only two pairs of sticks are

available at a time in the *Quick Draw*, but it puts them within *very* easy reach for a drummer seated on a drum stool. The sticks didn't get in my way while playing, and I found that I could grab them quickly and cleanly—without having to look for them. And since both the *Quick Draw* and the sticks in it were actually quite inconspicuous once I was seated behind the kit, it was possible for me to have new sticks appear in my hands as if by magic, as far as the audience could see—not a bad little visual effect.

The *Quick Draw* is well-made and thoughtfully designed. My only concern would be that the elastic strips holding the sticks might stretch over a period of time, allowing the sticks to slip through. But this would likely take quite a while, and could be corrected simply by taking a couple of stitches in the elastic to tighten its grip. At a list price of \$19.95 plus \$2.00 shipping and handling charge, the *Quick Draw* Stick Holster is unique, fairly inexpensive, and quite effective at what it's designed to do. Not a bad combination. It's available from P.C. Enterprises, P.O. Box 17325, Minneapolis, MN 55417.



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Night Tracer Drumsticks

■ by Rick Van Horn



There have been several attempts over the years to create drumsticks that generated their own internal light in order to increase their visibility and thus make the drummer more "flashy." Few have survived on the market, primarily because the physical problems involved with making a stick transparent, fitting it with a light source, and powering that light, have generally made the finished stick virtually unplayable. A drumstick has to have certain characteristics in order to *be* a drumstick. After all, anybody could hit a drum with a flashlight.

The folks at Deven Chase, Inc., seem to have come up with the best compromise so far. Their *Night Tracer* sticks are made of a translucent synthetic material designed to transmit a bright red light provided by a small LED fitted about halfway down the stick. The balance of the stick is the grip area, which is covered in black rubber. Power for the LED is provided by two AAA batteries that are inserted into the hollow stick in the grip area. The batteries are protected by a brass tube, and a threaded cap both secures them in place and acts as a switch. Screw the cap in all the way, and the batteries make contact and the light goes on; back the cap off a little, and the light goes off.

In terms of visual effectiveness, the sticks work great. I tried them out on a

drum solo in a club, and when the stage lights went out and the crowd saw the brightly lighted sticks flailing away, there was definitely a positive reaction. What more can you ask from a special effect?

In terms of playability, I have to be honest and say that I could not play all night with these sticks. They're quite a bit bigger and heavier than the 5A to 5B range of sticks I normally use. However,

to be fair, I did find their feel and response more authentically drum-stick-like than any previous lighted stick

I've ever tried, and I was able to perform a pretty successful—if simplistic—solo with them. The sticks are W in diameter, with a fairly large bead and what might be considered a moderate taper—considering the overall size of the stick to begin with. Heavy hitters used to playing with extremely large sticks may not find the *Night Tracers* particularly cumbersome at all. The material from which they are made gives them a bit more flexibility than a wooden stick of the same size, and they produce a slightly different sound on drums and cymbals than wooden sticks. But again, I would think of these as special effects sticks that would see only limited use (a special effect ceases to be special if you overexpose it), so their sound might not be a major consideration.

Used under appropriate circumstances, and with a little bit of practice to get used to their size and feel, I think the *Night Tracers* might make a worthwhile addition to the arsenal of any drummer interested in adding a bit of showmanship to his or her performance. They list for \$39.95 per pair. (*Night Tracers* are just starting to go into distribution, so if you can't find them in your retail store, contact Deven Chase, Inc., 188 Bessemer Street, Tarentum, Pennsylvania 15084, [412] 265-1795.)

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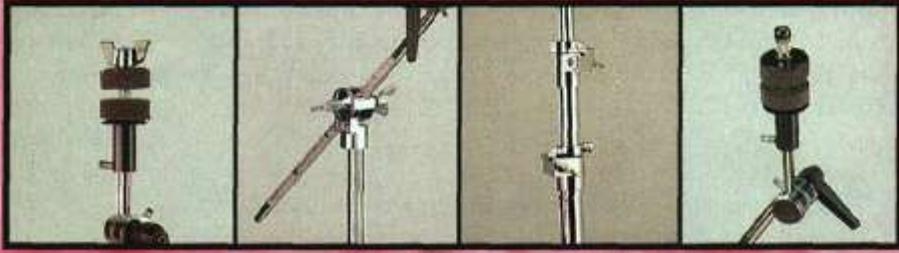
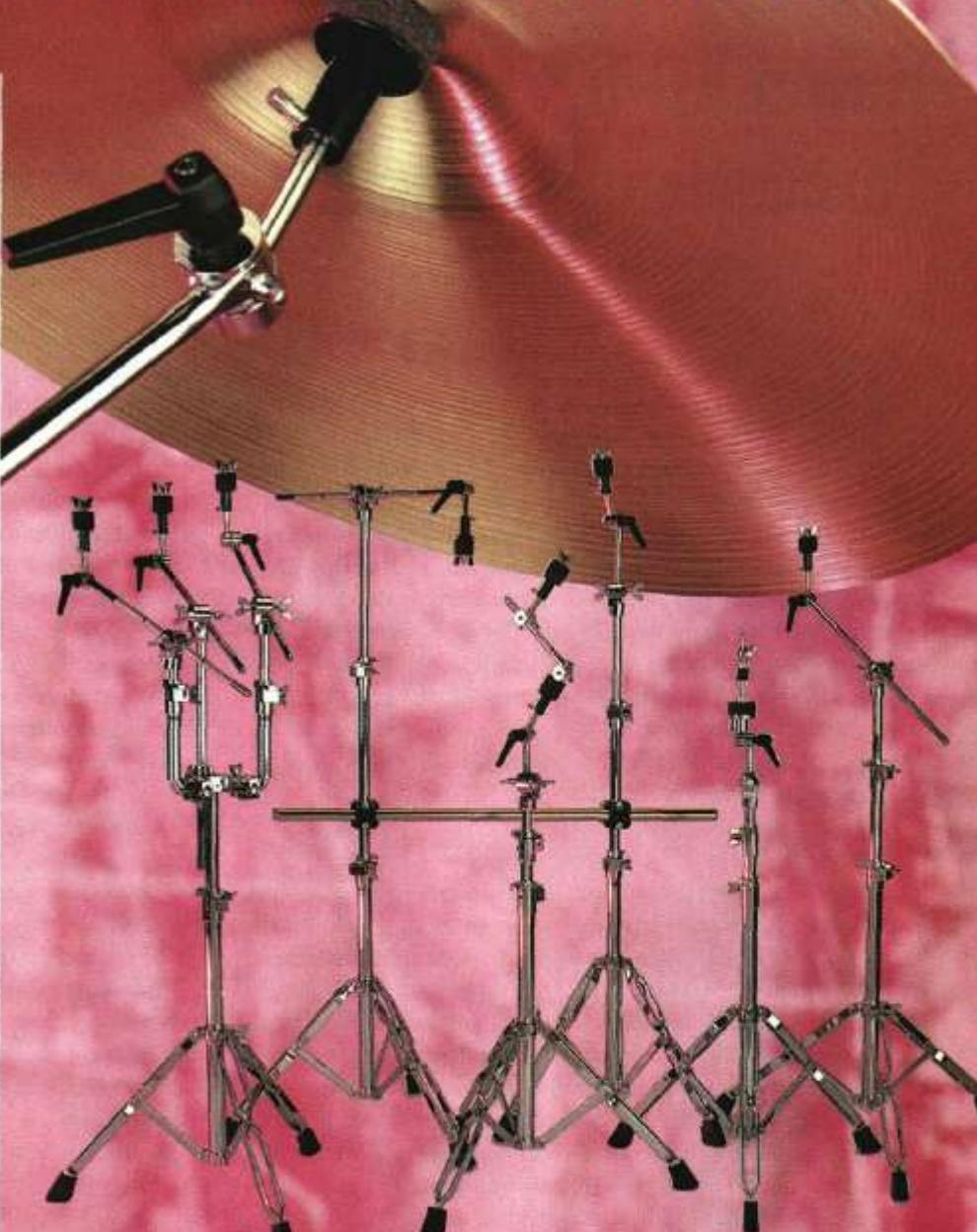
Whether you setup the same every night or never the same two nights in a row—whether you use individual floor stands, a rack or any combination of the two—today's drummer needs a cymbal stand that can stand up to every situation. That's why Drum Workshop's new 9700 Series Cymbal Stand/Cymbal Mounting System has been designed to provide the greatest degree of consistency and choice in mounting all types of cymbals, hihiats, bars and accessories. Because, no matter how many (or how few) cymbal setups you play, DW's 9700 Series should be your next Stand.

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USED & ENDORSED BY • Jim Keltner • Jonathan Moffett • Fred Coury • Tony Thompson • Larrie London • Tris Imboden • Chad Wackerman • John Hernandez



shown above from left to right: Cymbal Space Adjustment, Straight/Boom casting, Captive wingscrew-wingnut assemblies, 975 Quick Release



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Kawai XD-5 Percussion Synthesizer

■ by Paul Van Patten

In Brief

The XD-5 is a very flexible, fully programmable voice module that sounds incredible and is both logically designed and user-friendly. Both the front panel and the internal functions are clearly laid out, so navigating through its many parameters and functions is quite easy. Although its manual is better than many I've encountered in the past, it still has some topics that are a bit unclear and hard to follow. Otherwise, I strongly recommend that both experienced MIDI users (looking to expand upon their current setups) and newcomers (looking for a high-quality voice module) take a listen to the XD-5.

The *XD-5* is a new rack-mount digital percussion synthesizer from Kawai. It features a unique voice-generating layout, utilizing both 16-bit PCM samples and a DMS (digital multi spectrum) tone generator. The *XD-5* also has the capability of producing AM-ring modulation, which furthers its ability to create powerful and expressive drum and percussion voices. On board are 64 fully programmable internal voices, organized into 16 kit patches. Although these numbers may seem rather small compared to some other electronic percussion instruments, the actual organization and implementation of both voice and kit patches is advanced, flexible, and very powerful.

While the *XD-5* is equipped with full MIDI implementation, it is strictly a playback instrument. The internal voices must be triggered externally via MIDI, by using either drum pad controllers (such as a *drumKAT* or *Octapad*), or any MIDI keyboard. For this review I utilized my *drumKAT* and Dynacord pads. I found that all voices triggered very quickly and were very responsive to the extreme dynamic changes that I employed.

The Layout

The *XD-5* occupies two spaces within a conventional 19" audio rack and weighs about five pounds. Across the front panel are 31 multi-functional buttons that give the user complete control over all editing and performance parameters. Two sliders control overall output volume and value changes within the edit modes. Also on the front panel is a 16x2 backlit display,

the power switch, a headphone jack, and a card slot for optional *DC-16* memory cards.

The back panel contains the DC power-in jack, MIDI In, Out and Thru jacks, and eight W line-output jacks—organized into right and left stereo outputs and six individual outputs. The user has complete control over which output each voice is routed to. This will be covered in more depth later.

The Sounds

At the core of the *XD-5* are three tone sources: AM ring modulation, DC waveforms, and 16-bit PCM samples. The internal voices are produced by using the samples and/or the DC waveforms individually or in combination—with or without the use of AM ring modulation. There are a total of 215 16-bit PCM wavesamples, all sampled at the CD-quality standard of 44.1 kHz. Included are scores of kick drums, snares, rimshots, and acoustic and electronic toms, as well as crash, ride, cymbal-edge, hi-hat open, hi-hat closed, and hi-hat foot samples.

The *XD-5* also comes loaded with incredible percussion samples, including congas, bongos, timbales, and marimba—as well as more ethnic instruments such as Wuhan gongs, tablas, talking drums, udu, etc. Also included are unique percussive voices, such as "shaker loop," "new door," "pipe," and "bottle." In addition, there are 69 reverse-playing samples, all of which are derived from the forward-playing originals. Describing all the samples is impossible within the scope of this review. However, I can tell you that they all sound outstanding.

The second method by which the *AD-5* produces its sounds is with synthesized waveforms, referred to as DC (digital cyclic) waveforms. Included here are a total of 41 waveforms ranging from pulse, sine, sawtooth, square, and octave-square waves, to versions that have been modified to sound like tuned instruments such as piano, organ, and electric bass.

The third sound-generating method that the *XD-5* uses is AM ring modulation. This is a system where two signals (or waveforms) are combined together to create a single, more complex sound. This yields new harmonics not present in either of the original waveforms. These new harmonic structures can produce metallic, distorted, and forceful timbres, which can be very percussive in nature—ideal for drummers and percussionists.

The real power of the *XD-5* comes not only from the vast possibilities that these three voice-production methods offer, but also from the full programmability given the user over the many sound parameters used within each. This leads us to the internal voice architecture utilized within.

Single Patch

The sounds produced by these three generating methods are referred to as "sources," and are used either individually or in combinations of up to four at a time to produce a single voice (referred to in Kawai-talk as a "single patch"). The amount of



Polyphony allowed is determined by the number of source tones used within the single patch. For example, when a single patch uses one or two sound sources, 16-note polyphony is allowed. When a third and/or fourth source is added, the unit drops to 8-note polyphony.

The *XD-5* contains 64 single patches in memory, all of which can be edited with a multitude of parameters. Each parameter is independently adjustable per each source used within a single patch. Before explaining these parameters, I should point out that the actual edit process begins with another set of parameters that I will refer to as "global." These affect the entire single patch, not the individual sources themselves.

The first of these global parameters includes the overall patch volume, which is adjustable in increments from 1 to 100. Next is choosing the location within memory where the single patch will reside. The *XD-5* organizes the 64 single patches into four banks (A, B, C, D), with 16 patches in each. You simply select which bank and which numbered location you wish to store a patch in. Next up is selecting which output jack the patch will play from. You can choose either of the stereo or any of the six individual outputs. When choosing the stereo outs, you can place the patch anywhere within the stereo field by selecting one of 15 pan positions. The last global parameter is giving the patch a name of up to 10 characters. This leads us to the independent parameters.

The first of these is "common," which is where you select how many sources will be used within the patch (from 215 samples, 41 DC waveforms, and whether to use AM ring modulation or not). "Poly mode" is the second parameter found within "common," and refers to how the patch output signal will respond. You can choose monophonic output (one note at a time), poly 1 (each consecutive attack cuts off the previous attack), or poly 2 (each consecutive attack allows the previous attack to decay naturally).

"Auto bend" is the degree of pitch bend applied to each source used within the single patch. This parameter is especially effective for authentic reproduction of certain ethnic instruments, or for producing Simmons-type analog electronic tom sounds. You have control over the time duration of the effect, as well as the depth of the pitch bend. The depth of change—either bending up or down—can be controlled by the amount of velocity applied while playing.

The "source common" parameter allows you to program a delay between the point the drumpad or key is struck and the point when the actual attack begins. Also available are eight

velocity curves to choose from—thereby giving you further expressive control over each source.

"DCO" is the parameter group that sets the values for the waveform and pitch. It is here that you select from the 256 available waveforms and determine their individual pitches within the single patch. You have a four-octave range in which to custom-tune your voice settings.

"DCA" sets the values for the individual envelope shape for each source. Here you have separate control over the attack, decay, sustain, and release portions for each source used. "DCA Modulation" adjusts the amount of change in volume in relation to how hard the drumpad or keyboard keys are struck. Also available is the option of programming the decay time of a source in relation to the velocity applied. For example, the harder you strike a pad, the longer the decay for that source. This is especially useful for reproducing many acoustic instruments whose sound length is proportionate to how soft or hard they are hit.

The "DCF" parameter contains the available filter settings for each individual source. "Cut-off" acts as an analog low-pass filter, which cuts out upper harmonics above the specified cutoff value. The higher the value, the brighter the sound. The "resonance" control sets the level near the cutoff frequency. The higher you set this value, the greater the emphasis placed upon this frequency, resulting in a sharp, ringing tonality. "Velocity depth" adjusts the amount of change applied to the filter cutoff frequency. The higher the setting, the brighter the resulting sound will become when the drumpad or key is struck, and vice versa.

The last parameter grouping under single-patch edit is "DCF Mod." These settings come into play when changing the timbre of a source tone with an envelope, within real-time use. For example, the harder you strike a drumpad, the more the filter settings change, resulting in gradual timbral changes within the source tone(s). The available settings here are envelope depth, velocity depth, attack, decay, sustain, release, and decay modulation velocity.

As you can see, the *XD-5* gives the user a great amount of control over exactly how each individual source tone can be shaped and modified. And since four source tones may be used simultaneously within a single patch, the resulting voices can be very powerful and expressive. One very helpful feature is the "play" button found on the front panel. This allows you to trigger the voice you are editing without the need of an external MIDI controller. Now that you understand how the single

patches function individually, it is necessary to understand how they work together in the next level of organization, which is called the kit patch.

The Kit Patch

A kit patch is simply a collection of single patches grouped together to form a "drumkit." Up to 88 single patches can be collectively assigned to form a kit patch, where each single patch corresponds to a key on a standard 88-key piano. The *XD-5* holds 16 kit patches in permanent internal memory, and can load in an additional 16 by the use of the optional *DC-16* card. The internal kit patches must use the single patches in internal memory; the patches loaded in via the *DC-16* card must use single patches that reside in the card. Six parameters together determine the configuration of a kit patch. These are: submix channel, level, tune, pitch, single select, and edit key.

The "edit key" parameter determines which of the 88 keyboard keys (A-1 through C-7) each single patch will be assigned to. For example, you could assign 13 different bass drums across an octave of the 88 keys, assigned to keys A-1 through B-1. Any single patch may reside anywhere within these 88 key locations. "Single select" is where you actually

select which single patch voice you want to use for that particular key number.

After you have assigned a single patch to a key, you can now re-tune that voice to any desired pitch. For example, suppose you have selected a wood block for your single patch voice. This wood block normally plays at the pitch of middle-C. Yet you want to assign it to key A-4 on the keyboard key within your kit patch, and you want to tune it to play back at the pitch of A-6. This is all possible within a kit patch via the "pitch" and "tune" parameters within kit patch edit.

You can also take a single patch voice and assign it melodically across any desired stretch of the keyboard. For example, you could assign an electric bass voice to cover from A-1 up to A-3. From A#-3 to C-5 you might have a marimba. And above C-5 you may have individual drum and percussion voices assigned, each with their own custom tuning, inherent only to that particular kit patch. Since there are 88 keys per patch, it's conceivable that multiple "drumkits" and/or "percussion kits" might reside within a single kit patch. This flexibility within kit patch programming makes the *XD-5* a very powerful instrument for live use. Obviously, you're not likely to have 88 drum pads, but multiple pads or MIDI controllers could easily be employed to create an entire percussion section.

Also available within each kit patch is independent volume per single patch, as well as independent output assignments. And you may give each of your kit patches a name up to ten characters in length. Patch edit also has a "copy" function that copies data from one key to another. This speeds up your programming time considerably when assigning a single voice across several keys, each with different pitches intended for melodic use.

MIDI Parameters

The final parameter grouping to cover is that of MIDI assignments. The *XD-5* contains full MIDI implementation, including complete programmability over transmit and receive channel assignments, and program-change information. Also included are volume-receive and velocity-receive parameters, as well as system exclusive data transfer and receive functions. There is also a gate mode parameter (either off or on) to be set according to the type of MIDI controller being used with the *XD-5*.

Even though the *XD-5* is not multi-timbral (allowing simultaneous use of multiple instruments assigned individually per separate MIDI channel), I strongly believe that it is powerful enough to meet the needs of the most demanding applications. It retails for \$849.

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Photo by Rob Fisher

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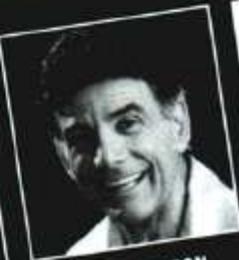
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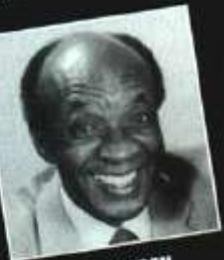
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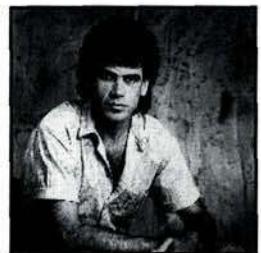
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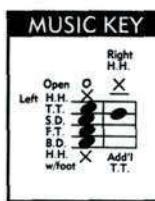
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USA

Groove Study #50: Applying Two Hi-Hats



■ by David Garibaldi



Groove Study #50 was inspired by listening to the great African singer Salie Keita and the incredible grooves on his 1987 release, *Soro* (Mango ZCM 9808). This recording is modern funk at its best and shouldn't be missed. In an era where, anything but 2 and 4 backbeats is frowned upon, this LP is a must for all aspiring funksters.

These exercises use two hi-hats: The right hand plays the right hi-hat and toms, the left hand plays the left hi-hat and snare drum (and an occasional tom). There is also a sticking pattern written under each exercise: R = right hand, L = left hand.

A great drummer has the ability to play time evenly and consistently and does this for extended periods if the situation requires it. The "groove" is any repetitive or random pattern that is played accurately and in time for any length of time.

When each of the following exercises can be performed comfortably, proceed to the next one until the entire study is completed. As you become comfortable with the material, play the entire study from top to bottom without stopping. Play each exercise for eight measures, moving to the next, in or out of sequence, until every exercise has been performed. This practice technique allows you to play all the exercises as one long groove with variations.

Watch for the flams in examples 8, 9, and 10, and don't forget to pay close attention to the accented and unaccented notes throughout the entire study.

1

R L L R L R L R L R L L R L
 > > >
 x x x x x x x x x x x x

> >

2

R L L R L R R L R L R L L R L
 > > > >
 x x x x x x x x x x

> >

3

R L L R L R L R L R L L R L
 > > >
 x x x x x x x x x x x x

> >

4

R L L R L R L R L L L R L
 > > > > >
 x x x x x x x x x x x

> >

5

R L L R L R L L L R L L L R L
 > > > >
 x x x x x x x x x x x

> >

6

L R L L R R L R R L R L L R
 > > > >
 x x x x x x x x x x x x

> >

7

L R L L R R L R R L R L L R
 > > > >
 x x x x x x x x x x x x

> >

8

L R L L R R L R L R L L L
 > > > >
 x x x x x x x x x x

> > >

9

R L L R R L R L R L L L
 > > > >
 x x x x x x x x x x

> > >

10

R L L R R L R L R L L L
 > > > >
 x x x x x x x x x x

> > >



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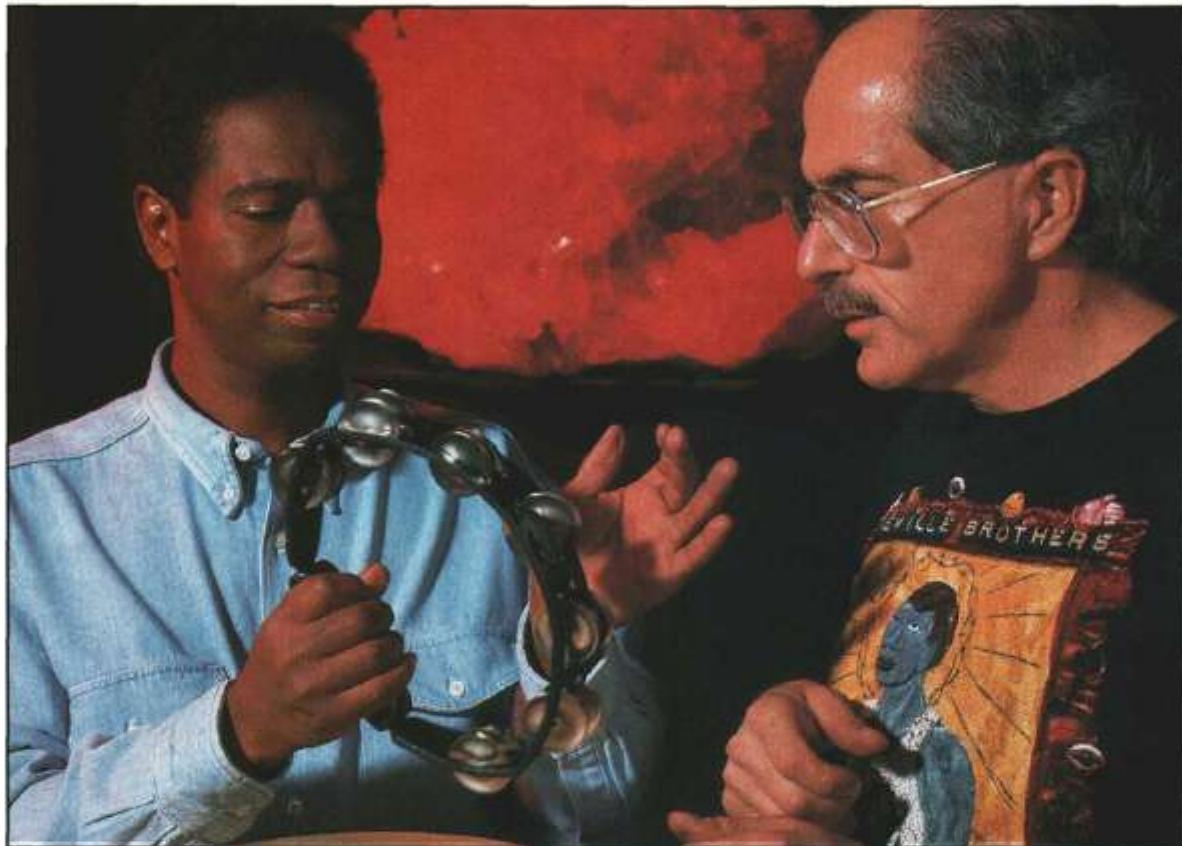


Photo by Cameron Wong

Paulinho da Costa and Martin Cohen discussing jingle design.

I personally stand behind every LP product. That's why I put my name on the label."

I've always sweated over details, starting with the first bongo drum I made back in 1963.

So when I began designing our new line of tambourine products, every detail concerned me, from the sonic quality of the jingles and how securely they are held in place to the balance of the assembled instrument.

I was shooting for a new level of excellence in tambourine performance, the same level

I'd achieved with my invention of the steel-balled Afuche/Cabasa. (That instrument's sound was brighter than its traditional predecessors. This brighter sound, initially considered undesirable, proved to be a major advance in recorded as well as live percussion, giving percussionists a more assertive voice in the music.)

I wanted the very best advice on every element of tambourine performance, and who better to ask than the most recorded percussionist in the world, Paulinho da Costa? (He has recorded three solo albums on Pablo label and will soon release a solo album on A&M Records.)

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Gordy Knudtson

From Ben Sidran To Steve Miller

■ by Michael Lee Briggs

Gordy Knudtson has toured with the Steve Miller Band since 1988, after recording the tracks for Steve's Born 2B Blue album in 1987. Finding the challenges of jazz drumming equally as exciting as the physical catharsis of a good rock gig, Gordy has performed with such varied artists as Keith Jarrett, Phil Woods, Diane Schuur, Dave Brubeck, Howard Roberts, Chuck Berry, Mitch Ryder, and the late Del Shannon and Roy Buchanan. He also fondly recalls playing in back-up bands for the Smothers Brothers, Don Rickies, Bob Hope, Bob Newhart, and Joan Rivers. Since 1982 he's done worldwide touring and has recorded the last three records by jazz pianist/vocalist Ben Sidran. Gordy is also "first call" in the burgeoning Minneapolis studio scene for commercials and film scores, and his album work includes sessions for such notable producers as David Z., Tommy LiPuma, and Jimmy Jam and Terry Lewis on projects for Patti Austin, Leo Kottke, St. Paul, Alexander O'Neal, Jevetta Steele, Cheryl Lynn, and Ricky Peterson.

MB: You play so many different styles, and are exposed to such a variety of musical experiences. What type of work do you like most?

GK: I like it all! But if I had to choose a favorite, it would be studio work. You get a chance to create and perfect the performance of a piece of music, and end up with a tangible record of your effort—something that might last longer than you do.

MB: Both your studio and your live playing require that you adapt yourself to fit into these different musical styles. Do you enjoy doing that?

GK: I find it fun and challenging to change styles. My first interest was R&B: James Brown, Aretha Franklin, and the like. Later I gravitated to jazz and rock. I like all styles of music as long as it's well-played. The trick is adjusting my mindset, and being familiar and at ease with the concepts and nuances of the style I'm playing. When I play a rock gig, the last thing I want to sound like is a jazz guy trying to play rock—and vice versa. The hardest adjustment for me is getting my touch together. For instance, if I've been slamming all day in the studio and then have to run to do a jazz gig at night, it takes me a set or so to get my light touch back in control. It can be very frustrating, but it's never boring.

MB: Since you do both so frequently, how do you compare playing on big stages to playing smaller club dates?

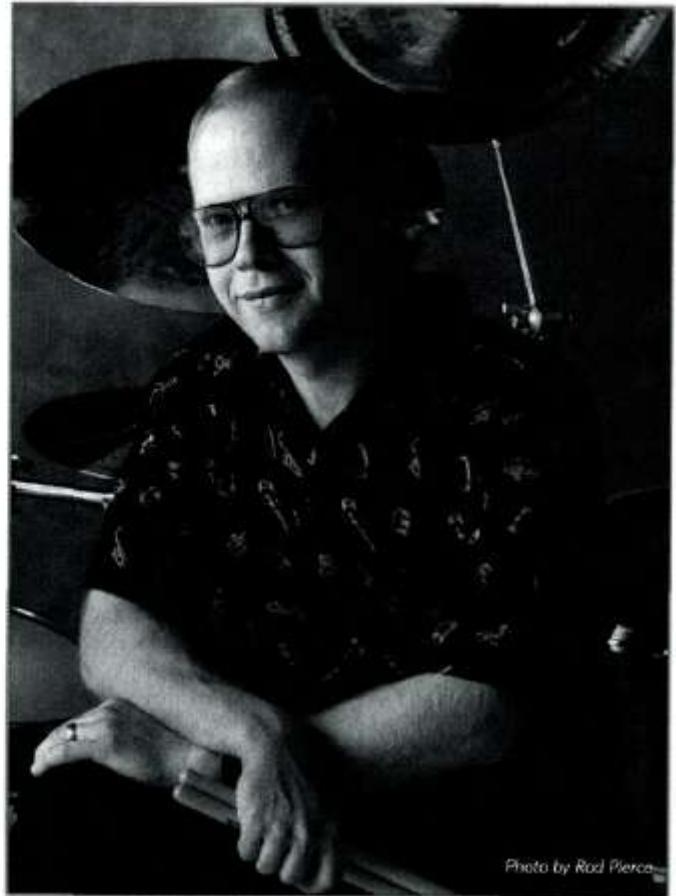


Photo by Rod Pierca

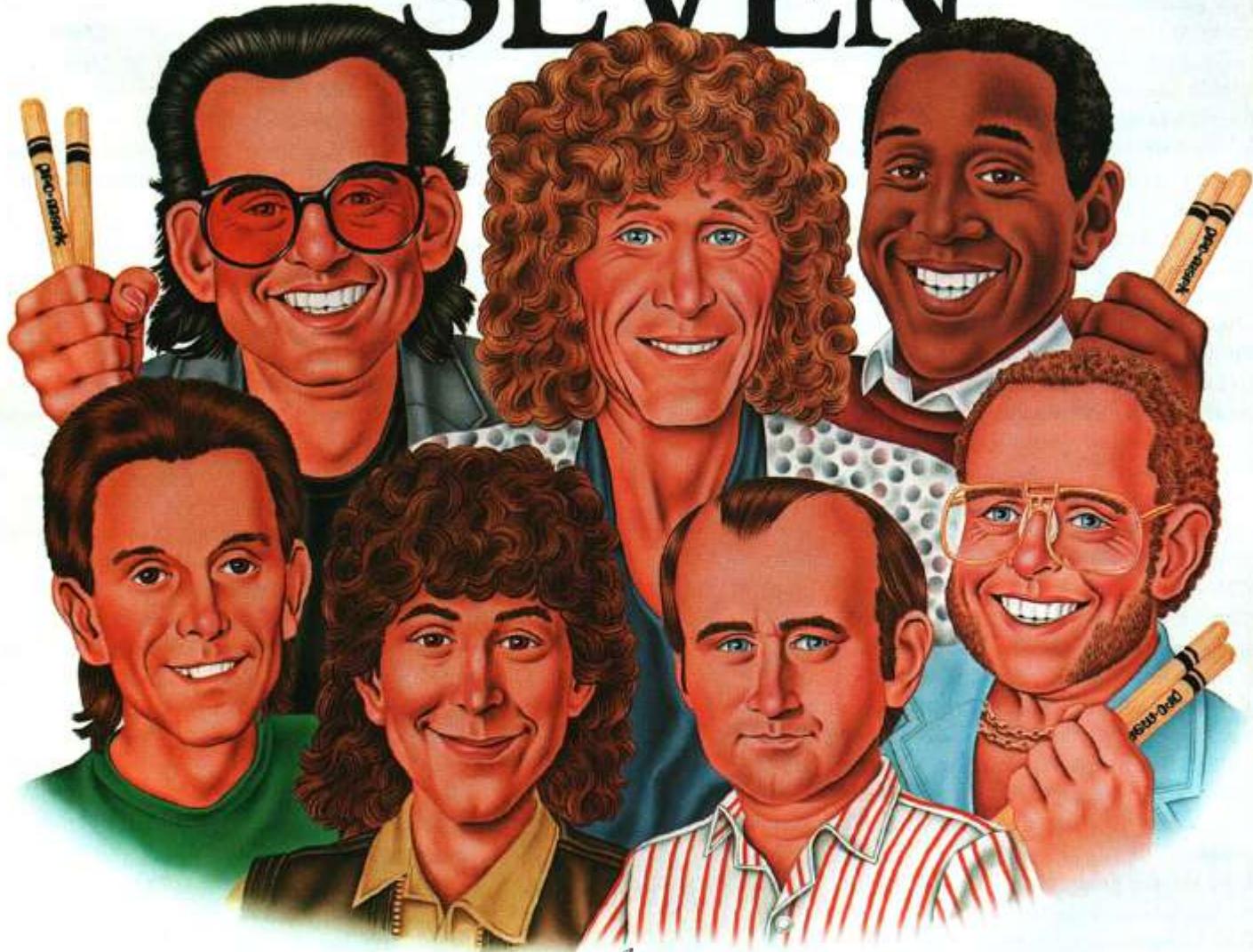
GK: I feel very fortunate to have the gig with Steve Miller. He's fun to work with, and it's really quite an experience having 10 to 20 thousand people scream when you play one of his many hits. If there is a down side to playing big venues, it's that the show, by necessity, tends to be very structured. It's the only way to guarantee consistency from night to night. There's a lot of money at stake, and we're there to satisfy the audience so that they will want to come back again. However, I feel that structuring sometimes tends to cut back on those "magic moments"—when musicians take chances spontaneously to create something different. In a club situation, there's more room to experiment.

MB: Besides your active playing schedule, you're also heavily involved in teaching. How did that come about?

GK: I started teaching a few years ago when the studio work slowed down. I half intended to quit when things picked up again, but I found that I enjoyed it so much I couldn't quit. My students help keep me up-to-date; they really help me grow. I try to teach privately two to three days a week, working with about five students a day. I'm also the percussion program director at Music Tech, a vo-tech music school here in Minneapolis that offers training on guitar, bass, keyboards, and drums.

MB: What type of students are you dealing with at Music

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Tech?

GK: Mostly post-high-school students who want to further their musical education. This school is a bit different from others of its type. Students receive instruction on their instruments, play in ensembles, and are also required to take general music classes like ear training and music theory. I personally feel that this is especially good training for drummers. Drummers should know how to communicate and express themselves with other musicians who play melodic and harmonic instruments. These skills help expand drummers' writing and producing abilities.

MB: How do you work with new students?

GK: Believe it or not, I usually give the same first lesson to all my students, from beginners to advanced. The focus might be a bit different, but the basic content is the same. I set up a click track at a very slow tempo and demonstrate counting and playing some very basic beats evenly. The advanced players usually look at me like I'm crazy—until they sit down and try to duplicate my performance. Most of the time, they don't succeed. They have a hard time believing that they can't do something that seems that simple. With beginners, I also use the click—just to keep them slowed down so that they can become aware of the evenness of their performance. The focus is more on counting, reading, verbalizing, and playing simple, independent rhythms with their bass drum while their hands play a simple rock pattern. The point I try to make with all my students is: If you can't play it correctly at a *slow* tempo, you will *never* play it well at a faster tempo.

MB: Do you guide students, or do you let them get into whatever they want?

GK: I always ask my students what they are interested in. If they want to do something that is beyond their ability at the moment, I'll agree to show them what they want, but I'll also explain that there is an "in-between step" that we must cover before we can get into the thing that they want to do. I always find I have a higher success rate teaching things that students want to learn. However, my responsibility as a teacher is to also teach students the necessary skills. The trick is trying to turn the "need to knows" into the "want to knows." One method I use is exposing the student to little tidbits of different things in an offhand manner to see what gets his or her attention. I can usually find something that "pushes their button," and we proceed from there. Another method I use is to divide the lesson time between what the student wants and what I want to teach. But this "carrot and stick" approach isn't always successful, and

might alienate the most talented students.

MB: How do you teach your advanced players?

GK: I usually have my advanced students write out the chart and perform along with a recording of a tune they like. We then discuss the structure, contour, transitions, and stylistic nuances of the piece with the focus on how to improve their performance. Sometimes I'll get an advanced player who isn't one of my regular students, but who wants my help with some specific problem. I might be helping them with a technique problem, working on a style they need to know but are unfamiliar with, overcoming an injury, or just finding a new way to look at things to break out of a rut they may feel they're in.

MB: I know you've been doing some clinics. How does your clinic presentation differ from your private teaching?

GK: Clinic attendees usually have a broad range of abilities, so I tend to talk more about basic concepts. For example, I stress three basic ideas: relaxation, groove, and listening. The more relaxed you play, the greater the benefits in speed, power, endurance, accuracy, and groove. My number-one priority is the *groove*. It's the basic essence of the drummer's job. The better your groove is, the better the band sounds. Listening is equally important. When you open up your ears and listen beyond yourself to hear what the whole band sounds like, your playing will automatically improve. You won't musically "step" on the other players. You'll know when to fill, and when to lay back and groove.

MB: Do you think that "good time" is something that can be learned, or are you just born with it?

GK: I think one can improve the ability to play time evenly. But the ability to *groove* and to make the *music feel good* is a gift that can't necessarily be developed through hard work and desire. It's

an intangible essence that guys like Jeff Porcaro, Steve Jordan, John Robinson, Bernard Purdie—and all great musicians, for that matter—possess. It reaches right into the listeners' souls and touches them.

MB: What practical advice do you give your students who are coming up through the ranks?

GK: I tell them to learn everything they can, and work very hard to be the best that they can be. It's very difficult to make it in this business, but if you have some talent, really apply yourself, and hang in there, it is possible to succeed.

MB: Considering all your various activities, what's your typical schedule like?

GK: The sky's the limit! Teaching three to four days a week,

continued on page 102

"When
I play a
rock gig,
the last
thing
I want to
sound like
is a
jazz guy
trying to
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and vice
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A New Club Scene

■ by Rick Van Horn

As managing editor of *Modern Drummer*, I have a number of duties, including writing equipment features and product reviews, editing the work of other *MD* writers, coordinating *MD's* Festival Weekends, and a slew of other chores that keep me pretty occupied. As a result, a while ago I had to give up the thing that got me connected to *MD* in the first place: my monthly *Club Scene* column. But the spirit recently moved me to dust off the ol' word processor and get back in the literary saddle again.

There are a couple of reasons why I decided to revive *Club Scene* at this point in time. To begin with, the first column I wrote ran in the April 1980 issue of *MD*. That's 11 years ago! Youngsters who were barely able to *read* then are entering the professional drumming market now. And though I continued with my column for the next nine years (the last one appeared in April of 1989), many of the subjects I covered have come up again in the form of inquiries sent to *MD's* *It's Questionable* department and phone calls that I get almost every day. It's obvious that a whole new generation of drummers are ready to start their playing careers, and might be able to benefit from the type of information I always tried to offer in *Club Scene*.

The other reason for a new beginning is that the "club scene" itself has undergone some pretty dramatic changes over the past few years. When I began my column, I was writing about a job market that was pretty much comprised of Top-40 bands playing steady, long-term gigs in nightclubs and lounges. Some traveled, while others were local, but the essential

format of their performances was the same.

Recently, however, a different type of club scene has become more prevalent in many areas. While Top-40 groups and lounge acts still exist, they are declining in number, due to a similar decline in the number of places that employ such bands. Instead, the "rock club" has gained in popularity. These can be anything from hole-in-the-wall, storefront-sized rooms where local hopefuls can play their first gigs, to dance clubs or theaters of significant size where B-level recording groups can gain some experience and notoriety prior to jumping on the coattails of a more prestigious band as an "opening act." In fact, to some of the drummers interviewed in *MD*, performing in anything smaller than an arena is "playing clubs."

One of the most significant differences between Top-40 clubs and rock clubs comes in the area of engagement length. While Top-40 clubs tend to keep their groups for long-term engagements, many of the rock clubs book groups for one, or possibly two nights only, and often present several groups per night. Some are designated as "showcase clubs," but most are simply trying to offer the largest possible number of bands to their clientele. This difference in engagement length presents a different set of challenges and advantages.

The challenge of playing a Top-40 club is to be able to play in one place for *several weeks* at a time, keeping the act fresh and exciting by staying abreast of all popular styles and updating the material often. The advantage of such a gig is that the band has the opportunity to establish a personality of its own in the club, attract "regulars," and generally build a reputa-

tion in the area.

A group that only plays one-nighters has the advantage of not needing to worry so much about keeping the act up-to-date. In fact, they can keep the same act for months, as long as they change venues every night! On the other hand, it's extremely challenging to make any sort of lasting impact on an audience when they only get to see and hear the band once.

Many of today's rock clubs tout the fact that they hire only "originals" bands—which means that the groups are performing their own material, as opposed to covering the popular tunes on the radio. The challenge here is to be *truly* original, but still marketable. It's a somewhat sad fact of the music business that while people *claim* to value originality, most actually seek familiarity. As a result, many "original" groups tend to be carbon-copies of a very limited number of "big-name" acts (and hence carbon-copies of each other). This "cloning"

could be an advantage *or* a disadvantage, depending on the musical tastes of the people who frequent a given club.

On the other hand, performing other people's tunes with professionalism and style—retaining their original character yet offering something individual as well—is a challenge that requires talent and hard work. I've often wondered why so many people—including musicians, who should know better—tend to look down on Top-40 bands who cover other people's tunes, but thrill to hear Bruce Springsteen, U2, or Motley Crue doing it.

Before it sounds as if I'm saying that *my* kind of club scene is better than *your* kind of club scene, let me say that my point is simply that many of the challenges faced by today's club players are

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different than those I was faced with when I played full-time. (For example, although I did some traveling and certainly had to move from club to club, I was never faced with the rigors of one-nighters for months on end.) But many remain the same. (For instance: The need to perform in a fresh, exciting, and entertaining manner remains paramount under any and all circumstances.)

And before you wonder what this old fogey is doing preaching to those who are really *out there* in the trenches, I'd like to let you know that I'm out there, too. In fact, I'm drumming regularly in a "club scene" that falls somewhere between the full-time Top-40 gigs I used to play for a living and what many of you are doing now. I'm playing local clubs, generally for two-night stands (Fridays and Saturdays), in a four-piece "oldies and party rock" band. It's a cover band, but we play everything with an original slant; we don't take a "purist" approach to our material. Our primary object is to have fun ourselves while entertaining our audience.

Since joining this band, I've learned a lot about what works and doesn't work for today's club audiences. I've also picked up some new playing, loading, traveling, and other logistical experience that I'll be able to pass along. And, most importantly, I've been able to look back at some of the information I put forth in nine years of previous *Club Scene* columns, to see what still applies and what has been superseded by new technology or techniques. With all that in mind, I hope to be able to offer something of value to all the new "club drummers" out there—and perhaps to you veterans, as well.



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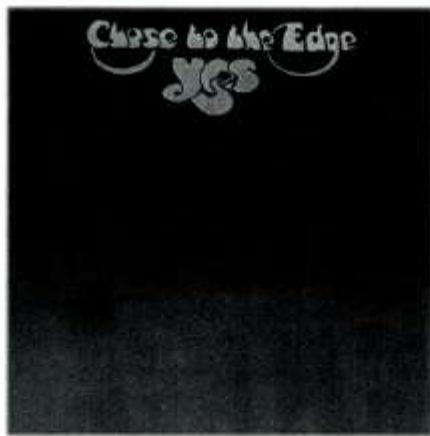
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Bill Bruford: Close To The Edge

■ by Robert Santelli



Of all the groups to embrace progressive rock in the 1970s, it was Yes that best demonstrated the genre's defining qualities: a sophisticated mix of instrumentation, an intricate blend of classical music and jazz, a commitment to musical detail and complex melodic design, and an attempt to stretch the limits of rock further than ever before. And of all the Yes albums to be released during that decade, Close To The Edge stands as the band's crowning achievement—a near-perfect example of how "progressive" rock could get without becoming tedious or top-heavy with self-indulgence.

Close To The Edge, which was released in 1972, was made up of only three tracks. Two of them—the title track and "And You And I"—consisted of four movements each. The other track on the album, "Siberian Khatru," wasn't a suite like the other two, but was nearly as complex in scope.

On Close To The Edge, Yes, which at the time included drummer Bill Bruford, vocalist Jon Anderson, guitarist Steve Howe, bassist Chris Squire, and keyboardist Rick Wakeman, reached cre-

ative peaks the band never again experienced. The album was, in fact, the last Bruford made with the band before joining King Crimson. He certainly left on a high note. His precisely executed riffs and his propensity to drive the songs through unusual time signatures and with cleverly cut fills helped make Close To The Edge the classic that it is.

RS: It's hard to believe, but *Close To The Edge* was released nearly two decades ago.

BB: Yes, that is amazing. In fact, I was thinking just the other day that the whole business of making records back then was so much different than it is today. It was low-tech back then, that's for sure. Multi-track tape and overdubbing were fairly new concepts back then. So, for instance, you didn't double-track the vocals, or add 17 tracks of additional percussion. Basically, you put out microphones and recorded a performance.

RS: Are you saying then that overdubbing wasn't used in the recording of *Close To The Edge*?

BB: Generally speaking, that's true. But there was a tremendous amount of tape editing. You see, we couldn't finish the music for the song "Close To The Edge." Basically, we just started recording the tune, without knowing what the end of it would be. We figured that the shape and form of the record would be agreed upon during the recording process. What that meant was that we would record eight bars, stop the tape, have some coffee and discussion, think about the next sixteen bars, write them, and record them. When we finished, we broke for the day, having hopefully recorded four minutes of music. We then would break the drums down and head for a gig in the north of England the following day. Then we'd come back down to London, set the drums up again, and start recording again from bar 64. No one is going to believe this, are they? [laughs]

Incredibly, no one talked about the drum sound changing during all this. Of course today that would be heresy. But that's how we recorded much of "Close

To The Edge." If you look at the multi-track master tape of this tune, you'd see that it's nothing but 24-track tape edits—big splices where the music stopped and was cut onto the next piece of tape from a later recording session.

RS: How did you manage to keep the sound and the musical theme of the song consistent?

BB: We didn't have any flow to the music. Nobody could have played that piece of music from beginning to end. If it sounds like there's a good flow it's because we got real lucky. Plus the engineer, Eddie Offord, was very good at tape editing.

RS: It sounds like a difficult way to make a record.

BB: It was absolutely tortuous. And after about eight days of this, we were only two thirds of the way through the album, and still nobody knew how the thing was going to end.

RS: But didn't you go into the studio with even a few preconceived notions as to what you wanted to accomplish?

BB: It was a very ambitious record, you see. We had heard somewhere that it had taken Simon & Garfunkel two and a half months to complete *Bridge Over Troubled Water*. We were determined to take three months [laughs], for all the childish reasons that rock musicians sometimes have.

I guess we somehow sensed that we were making an epic album. We tried to rehearse it out, but couldn't. Much of "And You And I" and "Siberian Khatru" were actually playable and sort of finished in a rehearsal state. But much of "Close To The Edge," which ran nearly 19 minutes, was guesswork.

RS: The recording process you describe sounds exhausting.

BB: It was! The session would start at noon and go until dawn the next day. You must understand that I'm a daytime character. I'm dead by 10:00 at night if I've been working all day. I can remember going to sleep on the couch at the studio with Chris Squire muttering how he needed more cut out of the bass. I'd wake up four or five hours later, and he'd



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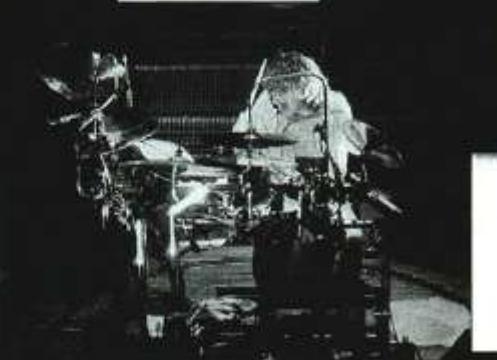
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still be there talking. It would be dawn, and I'd get up and walk about Soho in London. Then I'd come back and find out that we were still lost in the song.

RS: How much of a say did you have as to where the song was going or what you played on it?

BB: I had plenty of say during the *creation* of the song. But when it came time to *mix* it, I had marginally less stamina than, say, the unbelievable Chris Squire. Because Chris had the ability to go on and on while the rest of us were faced with sheer exhaustion, all opposition to his ideas usually faded away. I know a lot of people think that all of this was done at some incredibly high level of professionalism. But often great music is made in the most amateur of circumstances imaginable. In the end, with a great deal of luck and a bit of fair wind, we finally got the song recorded.

RS: Were there any other unusual incidents involved with the recording of *Close To The Edge*?

BB: Well, there's one I could tell about the multi-track tape. You see, there were so many edits for "Close To The Edge" that we stuck the bits of tape all around the studio, dangling down the walls. It looked really amazing. Someone would say, "I think we should go back to section 5A, which had the nice bridge feel." And inevitably the rest of us would say, "Well, which piece of tape was that?" Then we'd go through the tape bits until we found the right one, and stick it onto the master tape. However, we nearly had a disaster because a critical piece of tape was somehow trashed. One night we had to go in the alley behind the studio where the garbage bins were kept to retrieve that section.

RS: It seems like you were working on a grand musical puzzle, each day finding the right piece of music to fit into a gap before moving on.

BB: It was also like five guys trying to write the conclusion to the same novel. You see, everyone in the band had his ideas as to how the song should conclude. Remember, we're not talking about a three-minute single here. "Close

To The Edge" was 19 minutes long; it was a *major* piece of music. By some miracle, five very headstrong people did agree on how the song should end. But it wasn't easy.

RS: *Close To The Edge* is overflowing with all kinds of thematic shifts, tempo changes, and intricate solos. Were they due to the manner in which the album was made?

BB: To some extent, I'm sure. But remember, Yes was in that very progressive frame of mind back then. We started off as a cover band, imposing our style on songs by Vanilla Fudge and the Fifth Dimension and strange American vocal groups. Eventually we became more competent as songwriters and believed we could do our own material. We proved that we could on *The Yes Album* and *Fragile*. *Close To The Edge* was supposed to be more of the same—only *more* so—if you see what I'm saying.

RS: It sounds like it was an exciting time to be in the band.

BB: Yes it was. I remember going through a very bad scene in a personal relationship the day before we started recording *Close To The Edge*. That first day we recorded the burning opening section of "Close To The Edge" with Steve Howe's guitar solo. I remember being full of energy on that day. I was ready to kill anybody or anything that stood in my way. We were totally headstrong 19- and 20-year-olds at that point.

RS: What was your drumming perspective back then? What drummers were influencing you?

BB: I was listening to jazz pretty much all the time—although I certainly listened to Cream, and Ginger Baker in particular. Actually, I had known about Baker long before he became famous. I

remember him in the Graham Bond Organisation. I was very influenced by him. But that jazzy 6/8 that's in the front of "Close To The Edge" would be a good reflection of my drum style back then.

RS: At that time jazz wasn't something that many musicians were talking about—at least not in public.

BB: No, jazz was still a dirty word. But it was implied.

RS: Do you see *Close To The Edge* as a high-water mark for Yes?

BB: Well, I didn't do anything with Yes after *Close To The Edge*, so yes, I do think it was the peak of my time with the band. I wasn't about to do that record again.

RS: Why not?

BB: Well, there were elements of farce involved with the album. I mean, the sheer studio cost was enormous for that time. Today the amount probably would barely pay for the cost of some groups' demos, but back then it was a *lot* of money. We were already heavily in debt to Atlantic Records. *Close To The Edge* only made that debt grow bigger. And I don't know if Atlantic really understood what we were trying to do, musically. I remember when we were recording *Fragile*, one of the Atlantic execs came down to the studio and tried to make us sound like something from Muscle Shoals. He just didn't understand what we were about. I remember him shrugging his shoulders, turning on his heels, and leaving the studio, the implication being, "I'd better leave these guys on their own, since I'm obviously in some form of foreign musical culture"—which, of course, he was. He did right to leave us alone.

But I wasn't about to do another record like *Close To The Edge* again, because there was so much arguing, and

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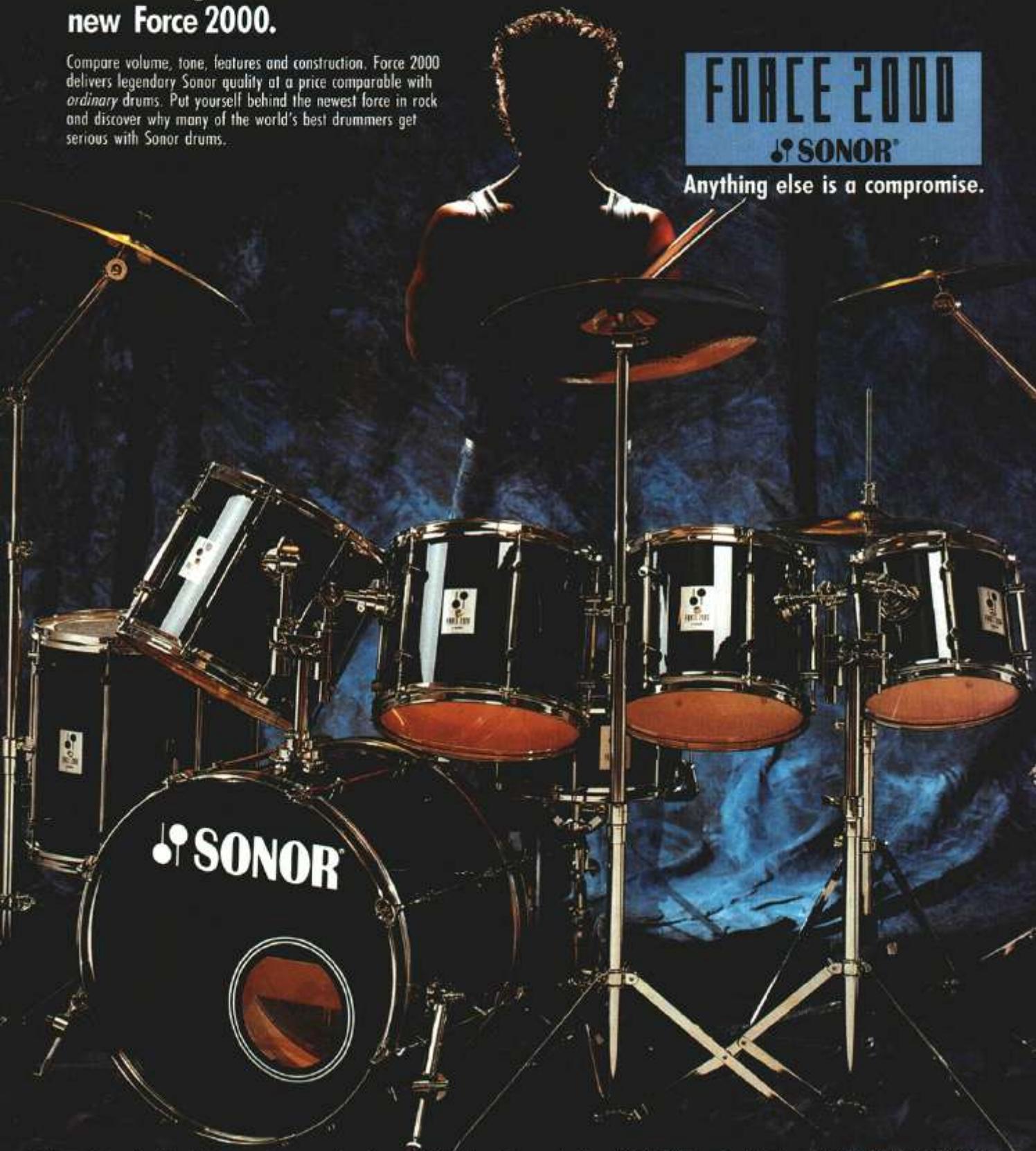
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it was such a slow process. Everyone had to decide what chord would go next and all of that sort of thing.

RS: So how did Yes make it through the recording process?

BB: I think we knew we were good, and we knew we hadn't done our best work yet. There were very few bands that sounded anything like us. We were way on top of the peak, so we knew we had to come up with the goods.

RS: It sounds as if there was some arrogance to all of this.

BB: We were arrogant. But we were young and we knew we should stick together because, musically, there was something very exciting happening. That's why in some sessions for *Close To The Edge* there was a lot of cooperation among band members, while other sessions were very antagonistic, even violent.

RS: You have a writing credit for the section of "And You And I" called "Eclipse." What did you contribute to that piece?

BB: I think I wrote a strong melody line or two for that one. I was just starting my writing at that point. I've done a lot since, however. Jon Anderson was always saying that you're not a real musician until you've composed. I think that stemmed from a basic insecurity about the fact that he didn't exactly play an instrument. It was all really a bunch of bull. You are, of course, a musician the minute you play a musical instrument effectively. But in Jon's point of view, the real guys are the composers, so he'd say, "Bill, why don't you write? Why haven't you written anything for this album?" and on and on. So I staggered over to the piano one day and tried to write some stuff, but it was pretty humble material. I think maybe on

"Siberian Khatru" there's an odd-meter thing that I was responsible for. Anything pertaining to odd meters usually had to do with me.

RS: Why was that?

BB: I found it easier to be more interesting and to be heard. To put it another way, everybody was playing in straight meters, so I figured I'd play in odd meters.

RS: Yes embodies much of what came to be called "progressive rock" in the '70s. Yet some rock historians today view the genre with distaste, believing that it perhaps went too far from the original premise of rock 'n' roll.

BB: I don't think that at all. The great thing about rock is that it's a flexible entity. You see, Americans invented both jazz and rock. The British didn't invent them and therefore have less of a tendency to put the music forms in museums. Nobody in England studies the history of rock or jazz. There are no courses in universities that deal with that sort of thing. Whatever Yes did, music-wise, we made up as we went along. We thought nothing of taking a Vanilla Fudge tune—which was a rip-off of something else—and putting it in 9/8. That didn't seem strange to us. It was that European art tradition in which we felt we could do what we liked with what we heard from the States. We never thought that we were tinkering with something that was revered in America. And we did experience something of a backlash; a lot of people hated the fact that we could come along and modulate and play odd time signatures. I think that made it all very interesting.

RS: But despite all this, you left Yes after *Close To The Edge* came out.

BB: And the reason was because I knew that all we could do for an encore was *Close To The Edge* again—or maybe something not as good as that. I absolutely knew that to be a fact. I wasn't going to sit around and have people say, "Oh, but it wasn't as good as *Close To The Edge*." Plus, I think it would have taken something like six months to do the next record. Interestingly, the studio record that came next, *Tales From Topographic Oceans*, was felt to be not as good as *Close To The Edge*. So my assessment of the situation proved to be correct.

RS: You, of course, joined King Crimson after leaving Yes.

BB: At the time, King Crimson was far more important and influential than Yes in England—and maybe even in the States. I was looking to go up in the world, and King Crimson, in my opinion, was a move up. It was more of a playing band than a vocal band, and that seemed to be more hip to my ears. There was more playing and less talk during rehearsals. Quite frankly, that's what I was looking for.

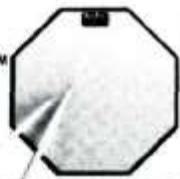
RS: Alan White took your place in Yes. What did you think of him as a replacement?

BB: I, more or less, skillfully engineered it. Alan was around at the time that *Close To The Edge* was being made. He was a friend of Eddie Offord's and was at the studio fairly often. So we knew about Alan. I can tell you this: Had Alan been very unwilling to take the Yes gig, I would have thought twice about leaving. I didn't want to stop or harm Yes in any way. It was absolutely essential that the group keep going. I just didn't want to continue with it. It was a great relief to me when Alan agreed to join Yes, because then I was able to leave. Alan's a very good drummer. Back then I kind of felt sorry for him since it must have been horrible for him, considering how idiosyncratic my stuff was. Yet, he did a terrific job with it.

You know, a lot of people in America have asked me over the years why I left Yes just when it was beginning to make money. What they don't realize is that I was very well-paid for *Close To The Edge*, since I had a royalty share. I received what I deserved. I couldn't complain about that.

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Acceleration Warm-Up

■ by Casey Scheuerell



Photo by Rick Malkin

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Set your metronome to 60 beats per minute. Play your hi-hat on each quarter note. Use the first sticking group (alternation). In the early bars the key is to stay relaxed and not get ahead of the metronome. (The quarter-note triplets at bar 3 can be difficult at this tempo.) As you advance to the later bars, strive for accuracy and evenness.

When this exercise is mastered, try the other stickings shown (doubles and pairs).

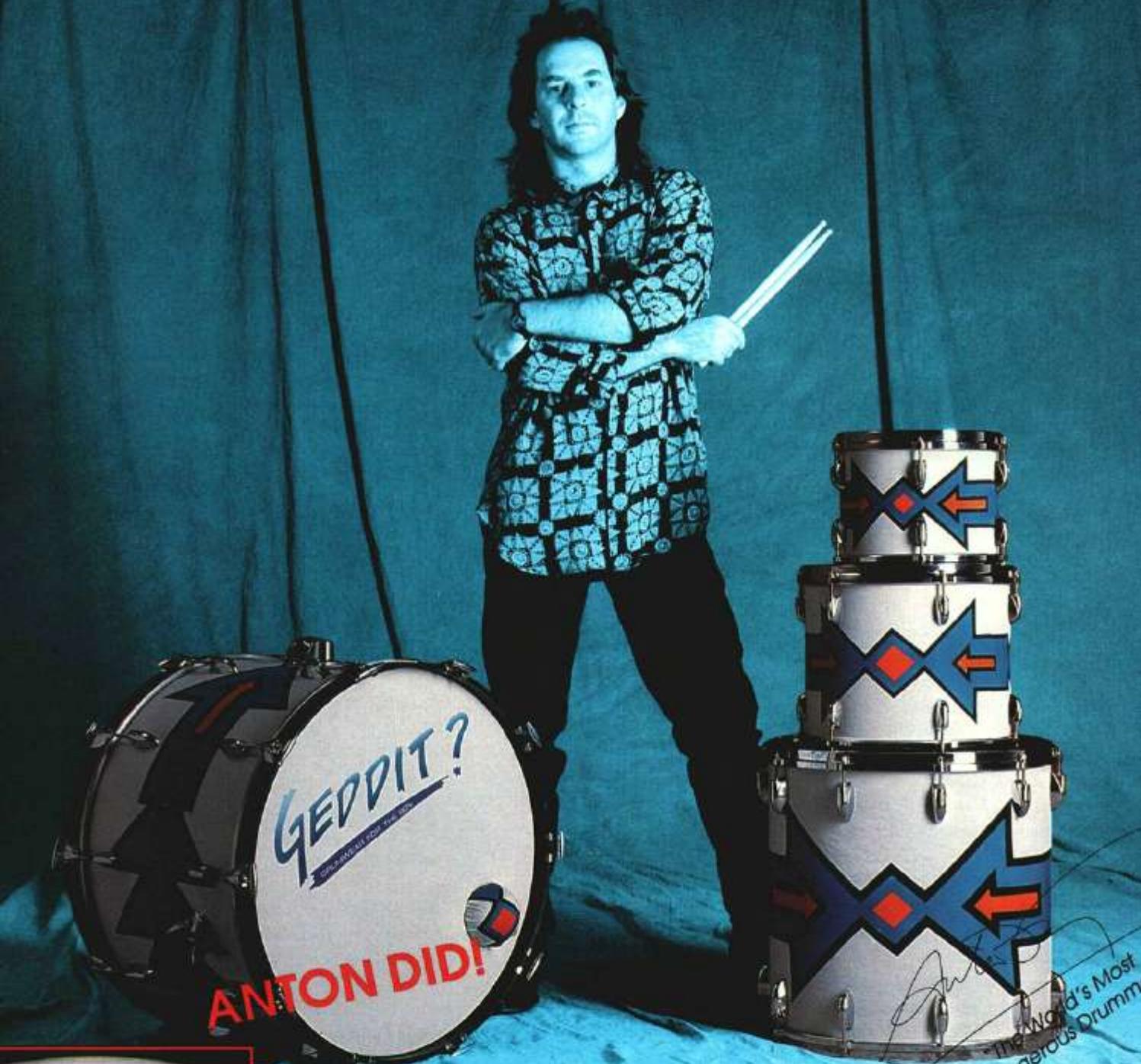
When this exercise is mastered, try the other stickings shown (doubles and paradiddles). For variation play the bars in reverse order, giving the illusion of deceleration. Next, try jumping around the page, playing the bars out of sequence.

Once you're comfortable with all of that material, break up the exercise at the drumset by orchestrating the rhythms between the snare and bass drums. (Don't forget the hi-hat on every quarter.) Play the following orchestrations over the previous exercise:

If these give you a problem, write out each bar so you can see how the notes fall. We're getting funky now!

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Concepts For Teachers

■ by Woody Thompson

In striving to impart important knowledge to young drummers, drumset teachers have a responsibility to effectively communicate a wide range of skills. Certainly reading and the rudiments are essential aspects of effective instruction, but there are other ideas I keep coming back to that students seem to benefit from greatly. These concepts are sometimes taken for granted, or completely overlooked.

The Importance Of Space In Time

Many inexperienced players are unaware of the relationship between physical space and time in the creation of precise, good-feeling rhythm. I'm referring to the physical motion of the stick and how it affects the feel of the rhythm played.

This point often comes up when I'm trying to get a young player to execute a slow rhythm. I often suggest that the student, in order to keep a slow beat steady, without *pinching* the space between beats, use the arc of the sticks between beats to help keep time. On a very slow 12/8 or slow blues, an inexperienced player will often lift his riding stick a very short distance off the cymbal. Consequently, the stick hangs motionless until it's time to come down on the next beat.

I've found it effective to encourage students to lift the stick higher between beats, in an arc whose physical distance is more in keeping with the tempo of the rhythm. This way the wrist and arm remain in constant, fluid motion, and the time between beats is given full value and kept steady by the space through which the stick travels. Once introduced to this idea, drummers become more aware that artful movement of their limbs at the set will result in a more artful sound.

This idea can also be useful to drummers who are struggling to get more or less volume from their playing. Students can often automatically cut their volume drastically by simply decreasing the arc (not the actual motion) of their stick above the head. Conversely, they can increase their volume by taking strokes that cover *more* distance. It's important to point out that a long stroke doesn't necessarily *have* to be louder. It is only a technique that can be used to achieve this.

I've also found this concept helpful in teaching coordinated independence. When teaching a simple right-hand Latin bell part, while the feet play a samba pattern and the left hand plays something else, I've noticed students tend to play the right hand on beats that they're not supposed to play on, because the left hand or right foot is playing on that beat.

If the student is encouraged to pull the riding stick away from the cymbal during the pauses, this will help him resist

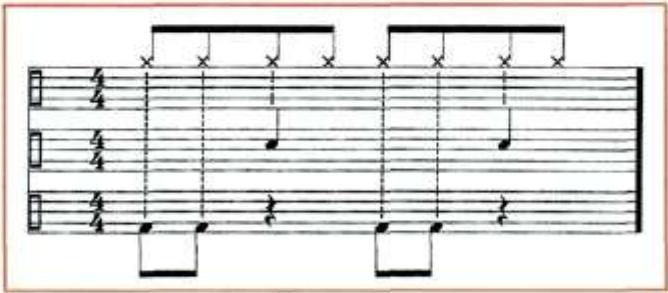
the temptation to use that limb when he shouldn't. I've even gone so far as to suggest they strike an imaginary surface above the cymbal on the upstroke. This allows the stick to move on the rest without actually sounding it. A stick left hovering motionless during a beat it's *not* supposed to play is easily influenced to play that beat. A stick that's making a positive motion *away* from the playing surface, or that is headed for another imaginary surface during the rest, is far less likely to play that beat.

Simultaneity

This is a rather big word for a simple idea. *When two limbs are required to strike the drumset at exactly the same time, they must do so.* I've found this to be one of the biggest causes of young drummers sounding sloppy, and of their inability to create inspiring rhythms.

This seems especially true in the coordination of hands and feet. I've been surprised by the number of relatively experienced players who aren't conscious of their lack of precision in this area. I make it a priority for beginning students to listen closely, and to be aware when they are *flamming* beats that should come together. I'll often have a young student play a series of quarter notes with the right foot and left hand together so they can get used to the feel of these two limbs falling exactly together, and to attune their ears to hearing and correcting any lack of precision.

When writing out drumset parts for young students, I'll vertically connect beats that fall together with a dotted line.



This isn't a new idea. Jim Chapin used this method in his *Advanced Techniques For The Modern Drummer*. But it is effective in alerting the young player to beats that are played together by two or more limbs, and it provides visual reinforcement for the idea of simultaneity. It's also important to include rests where needed and to notate accurately. A written part typically will not include dotted lines, and young players must learn that they cannot rely on this in most situations. Conversely, with more advanced players, a good teacher can introduce the idea of a more controlled looseness, where an intentional imprecision between limbs can create a beautiful feel. But, as in most disciplines, rule-breaking *should not* be attempted until the rules are first well-learned.

Playing In Four-Bar Phrases

With set players I spend a fair amount of time having them play a specific rhythm (such as a shuffle), and then having them move into a one-bar fill. I have them repeat this as a way of practicing this important technique. Left to their own devices, a surprising number of students will play two bars of rhythm and one bar of fill, resulting in a three-bar phrase. At some point I came to realize that these students were hearing a phrase length that hardly ever occurred in music.

It's very important that students practice this kind of exercise in complete four-bar phrases, since most popular music is phrased in lines that are multiples of four bars. Most experienced players can naturally feel the point at which a fill is appropriately inserted, but many beginners need to become accustomed to this.

Keeping rhythm/fill practice routines in four-bar phrases also helps students to vary the length of their fills in a way that will fall into place within the common pop song structure. If they intend to do a half-bar fill, they'll realize that it needs to come at the end of three and a half bars of rhythm, while a two-bar fill needs to come at the completion of two bars of rhythm, and so on. The only time it may become necessary to change this approach is when the student is having a real problem with the fill, or with the transition in or out of it. In this case, much time is being used to play through three complete bars of rhythm, and it may be advisable to switch to a two-bar phrase (one of rhythm, one of fill) to maximize the use of available time and allow the student to concentrate on the fill. A two-bar phrase also has the advantage of being a division of four.

Revealing The Teaching Process

If a teacher uses a particular process to help a student solve a problem or advance his playing, it's helpful for the student to be made aware of that process so he can use it to help solve his own problems. When a student is struggling to play a particular beat, I'll attempt to isolate the part of the beat that is causing the problem, concentrate on executing that part, and rebuild the beat once the problem has been remedied. If the process is successful, the student is then able to execute the beat, and progress is achieved. However, further progress is achieved if the teacher points out what steps were taken to overcome the problem, and then encourages the student to repeat the process when he later encounters problems of a similar nature. This gives the student a better chance to help *himself*.

Younger students in particular tend to focus on the end result of a problem-solving process—the fact that they can now play something they couldn't play before. It's up to the teacher to make them aware of what steps were taken to get there. The next time the student runs into a particular problem, it may be advisable to let him work through it uncoached, using the problem-solving process that's been described. Ultimately this is a process that will wean students from their teachers, and set them on the road to self-reliance and critical thinking in their musical lives.

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IT'S QUESTIONABLE

continued from page 16

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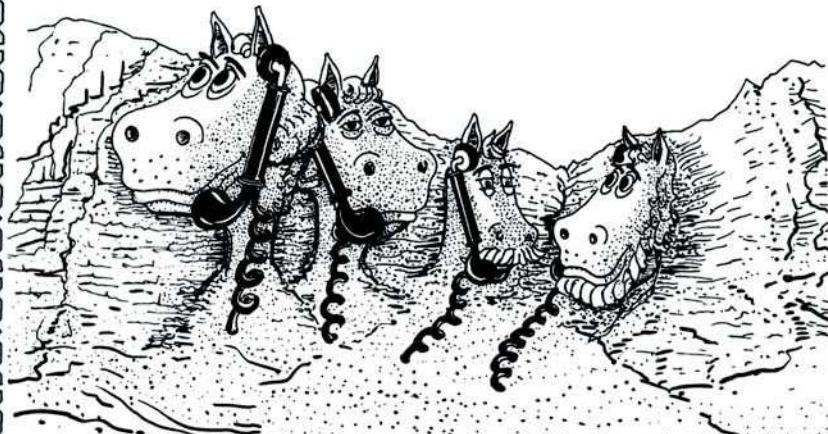
2 Any Alex Acuna Books?

After reading your interview with Alex Acuna in the October '90 issue, I was rather inspired. Has Alex written any percussion or drum books? If so, where may I obtain them?

Tom Sluberski
Elma NY

A To date, Alex has not written any books, but he does have an exceptional video out entitled *Alex Acuna—Drums And Percussion*. It's available through DCI Videos, and was very favorably reviewed in the May '90 issue of *MD*.

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ROY HAYNES

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instinctively had those qualities that people take years to try to learn.

Each singer had a different style, and I played accordingly. Playing with Sarah Vaughan was like playing with Charlie Parker; she knew the changes, and she could tell if a bass player or pianist was playing the wrong notes. Ella was scatting a lot, doing fast-tempo things and ballads, but mainly doing heavier stuff. She wanted me to dig in more, to get

deeper into the groove. Billie's repertoire was lighter, mostly ballads or torch songs; I used to accompany her *lightly and politely*. With Sarah, I could do more improvising; I could ad lib, change things—and she was all for that. Billie would want to stay the same all the time.

BC: Getting away from vocalists, you worked with Miles for a while, didn't you?

RH: I played with Miles' first band in the summer of '49, though I didn't record with him until later, in 1951. We

played at Soldier Myers' in Brooklyn. It was great. He always told his drummers different things to do, but after I played with him, he was telling his drummers to "listen to Roy Haynes."

BC: Is it true that Miles Davis used to say "Charlie Parker stole my drummer?" How did you wind up in Charlie Parker's band?

RH: Well, Birdland was getting ready to open—this was back in September of '49, and Birdland opened in December. Monty Kay, who wound up being Flip Wilson's and the Modern Jazz Quartet's manager, was the musical director for Birdland. He named it, and he booked the talent when it first opened. At this time, Charlie Parker was playing at the Three Deuces on 52nd Street, and across the street was a place called The Orchid Room. Monty was booking the talent for the Orchid Room, and he came down to Brooklyn and hired the group I was working with, with Nelson Boyd, Bud Powell, and Sonny Stitt. This particular group was happening, we were burning.

Across the street, Charlie Parker was playing. Miles had left Charlie's band to get his own band together, and after Miles left, Max Roach left to work in a club in Brooklyn with his own band. That left a vacant drum seat in Charlie Parker's group. Max had come over to the Orchid Room and asked me if I wanted to join Charlie Parker. But I was really happy where I was, because like I mentioned earlier, we were swinging. I didn't particularly jump to go with Charlie Parker. Then the next night Parker himself came across the street and asked me if I'd join his band, and though I don't remember his exact words, I did accept the offer. And Miles said, "Charlie Parker stole my drummer." We played the Three Deuces first, then Birdland.

BC: What was it like to play with Charlie Parker?

RH: The drums seemed to play themselves when I was with him. It's hard to describe it in words. You have to have lived through that time to know what it was about. But playing with him was like being born again. Each time we'd play, the music was more elevated. I didn't do anything different technically; I was just trying to learn more. But to understand

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what it was like to play with Charlie Parker, you have to know a little about that time, that period, and Birdland.

BC: What was Birdland like?

RH: First of all, Birdland was on Broadway, and to be on Broadway in 1949 was very exciting. Cars weren't double-parked, they were triple-parked. We were dressed in those days, in our best suits and ties. The cars were shiny, and the women were pretty. When Birdland opened, admission was ninety-eight cents, and you could stay all night. It was underground, and it was full of live birds, who died from all the smoke and no sun. There were plenty of pretty young women who loved the music and the musicians, too. There was a mynah bird who would read your fortune, and several bands—sometimes five different attractions.

We probably worked five or six sets per night there, starting at 10 P.M. and going until 4 A.M., then we'd go eat someplace or hang out with some fine ladies. You could ride the subway late at night. That was what is known as the Golden Age. All I was thinking about was playing drums, how I could sound better and different from anyone else. It was a hell of a time.

BC: Getting back to your style for a moment, your playing has a Latin flavor to it. Were you influenced by some of the drummers who came out of the first Latin renaissance of the '40s? How did that infusion of Latin music into contemporary jazz compare with the "Latin invasion" we're hearing today?

RH: Latin jazz was very popular in the late '40s, as it is today. Though this time around the Latin renaissance is bigger, spreading around the world. I heard a band from Sweden on the radio recently who played some serious Latin jazz.

Back in the '40s, there were several fine Latin percussionists. There was Chano Pozo, who came over from Havana, and who brought an Afro-Cuban feeling to the music. Unfortunately he was shot in Harlem.

Latin has been in my feeling all along. Mongo Santamaria and Willie Bobo both used to say that I was one of the few non-Latinos who approached my solos like a timbale player, and I could agree, to some extent. Just last night I was listen-

ing to some Latin/African/Cuban influences on one of my solos on *True Or False* (Freelance Records), and it made me remember Machito's band playing at Birdland. I loved that whole period. I even went to Havana with Sarah Vaughan—that was before Castro—and I saw Chano Pozo for the first time playing with Dizzy Gillespie. Chano was an exciting man.

But as far as the feel of Latin music being in my playing, I like the raw sound of drums, I like *the feel*, and Latin music has so much of it. I always preferred that

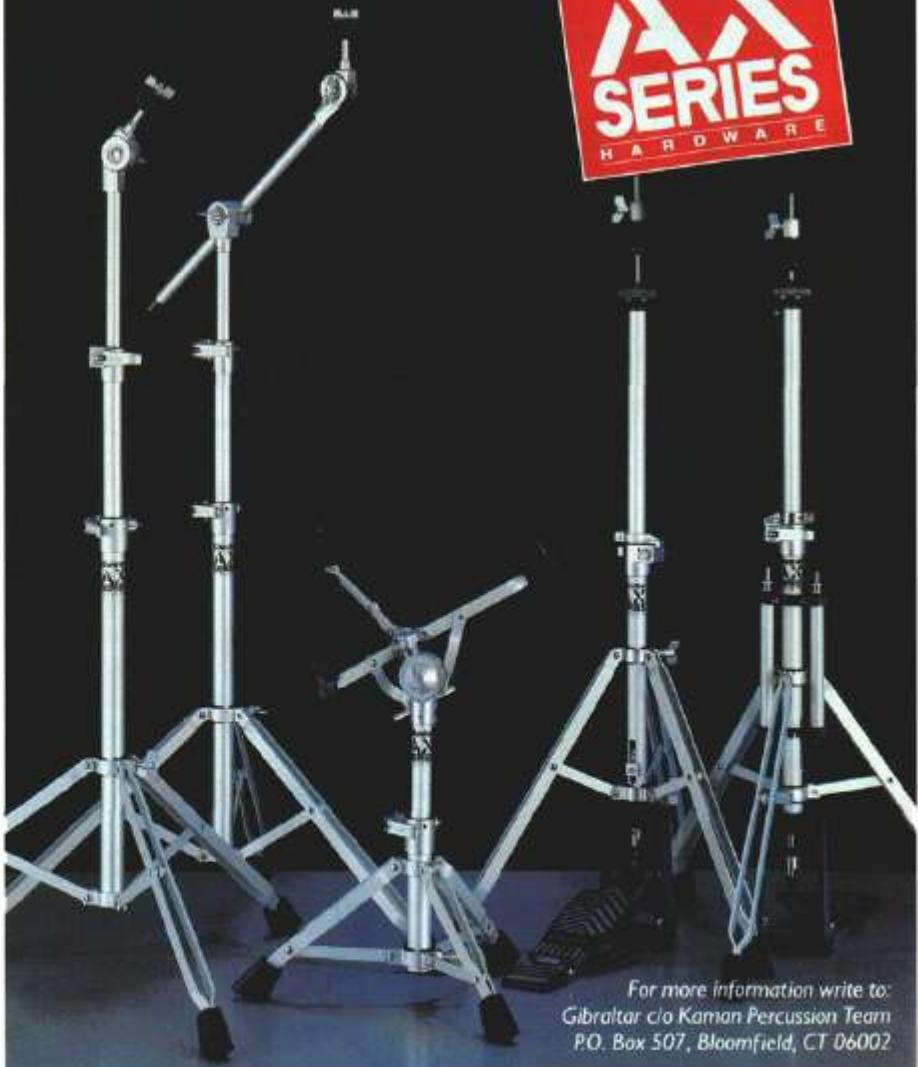
to the rudimental type of solo. That never intrigued me. I like the wildness, the emotion, I like it to be broken up into an uncanny sort of sound. Emotion has to be natural; if it's planned, it's not going to be too emotional, is it? It has to happen naturally.

BC: As you say, you like to play emotionally, but you've played some very challenging music that I think would require a lot of thought. For instance, you have done things in odd meters, haven't you?

RH: Some things. I like to stay with a

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sort of 6/8 feel, which is not really odd. I get tired of everything in 4/4, though, and odd meters give me a chance to make things feel different and take me out of the run-of-the-mill. I'm not a run-of-the-mill person or player. People are just getting hip to many of the things I've tried to do on the drums. Some critics didn't know what the hell I was doing, and maybe I didn't either! But it wasn't what they expected to hear. The oddest meter I've ever played is one that doesn't have a number—it's the one where I

stretch out and just go in different directions without counting. How can you describe that?

BC: Earlier we talked about your work with Charlie Parker. Another sax great you worked with was John Coltrane. What was he like to work with?

RH: John Coltrane gave me complete freedom of expression. He understood a lot of the things I wanted to do. It really felt like we were on the same wavelength. I was doing things like expressing different accents and rhythms; using the snare

drum against the bass drum. When we were playing things like "My Favorite Things" in 3/4, I could do these things without any problems, hesitations, or frowns! John understood what I was trying to do—and besides, these things worked.

During the time I played with Coltrane, I had jobs with my own group, and I couldn't make all of his gigs, so I'd just fill in with him. Several of the great drummers of the time were playing with him then, and expected to stay with him. Yet I remember one night at Birdland: I'd gone backstage to see John, and while I was there he held up some fingers on one hand, and what he was saying was that this was how much money he'd pay me if only I would come back and work with him.

BC: You have influenced many a musician's style, but did you know that when you recorded *Now He Sings, Now He Sobs* with Chick Corea, that your use of a flat ride cymbal would influence younger musicians—like Pat Metheny?

RH: I didn't know that using a flat ride was going to make an impact like that. I just loved the sound. As I've said before, I liked to do things differently from anyone else. When everyone else is doing the same thing, I like to get away from it and try something new. Today, a lot of drum sounds—and a lot of instrumentalists for that matter—sound alike. That makes me want to go in another direction, to find something new.

I was one of the first drummers to use very small snare and bass drums. One critic said, "Roy Haynes has a small snare drum because he's a small guy." That's so ridiculous. I got the small drums because I had a small sports car, and they fit in the trunk!

Another reason why I started getting into flat rides was because they had an inner feeling. When you try to play a solo and you hit your cymbals, a flat ride isn't going to sound like a crash even when you play it hard. You won't get a lot of resonance, but you can feel it coming up through the bottom. Pat described one of the flat rides on *Question & Answer* by saying, "that cymbal has chords! You can hear them."

BC: Wasn't it difficult to get your hands on a flat ride in those days?

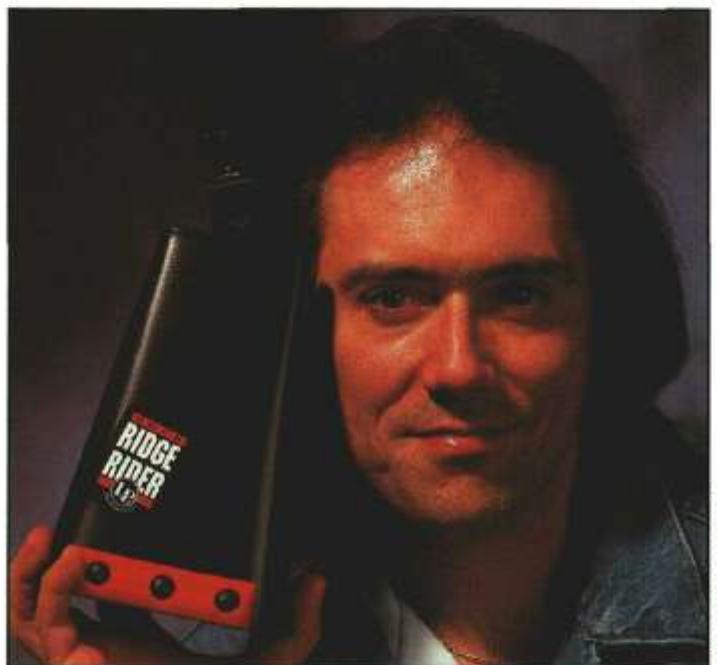


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RH: I was one of the first people to have one, and back then only Paiste made them. Now Zildjian makes a flat ride cymbal, and I have several of theirs. Flat ride cymbals are one of my trademarks.

BC: You'd think that Zildjian would design a Roy Haynes flat ride cymbal that you could endorse.

RH: [laughs] Yeah, Zildjian would, but they're mainly interested in rock drummers. If you've got long blonde hair, maybe they'll design a cymbal for you.

BC: You have several different Ludwig

kits, don't you?

RH: I have all different kinds, and over the years I've had about every kind that exists. I've had small and large kits, both single- and double-headed. I used Ludwig *Vistalites*, the ones that you could see through, and I have a set made out of mahogany and one made out of maple. Wood gives a warmer sound and looks elegant, and I prefer it.

BC: Getting back to your career, what inspired you to form the Hip Ensemble?

RH: It was just something I wanted to

do, a dream that I had, and I enjoyed it immensely. Before that I'd had quartets, trios, and I'd worked with Chick Corea, Kenny Burrell, Gary Burton, and Stan Getz.

BC: Thinking about Chick Corea's music, it seems like you would be very compatible with his rhythmic and harmonic innovations.

RH: Chick's music—his writing and playing—has always been harmonically and rhythmically right in my pocket. I can probably deal with the earlier stuff better than the later stuff. I love the man, I love the feeling of his music, and it's always great playing with him.

Chick probably knows more about me than I realize in terms of my approach and feeling for the instrument. He thinks in terms of rhythm, and we know he thinks about harmonics, from hearing his music. When you walk into Chick's home, one of the first things you'll see is a set of drums. Whenever I've seen Chick playing drums, you know who he reminds me of? A cross between me and Jack DeJohnette!

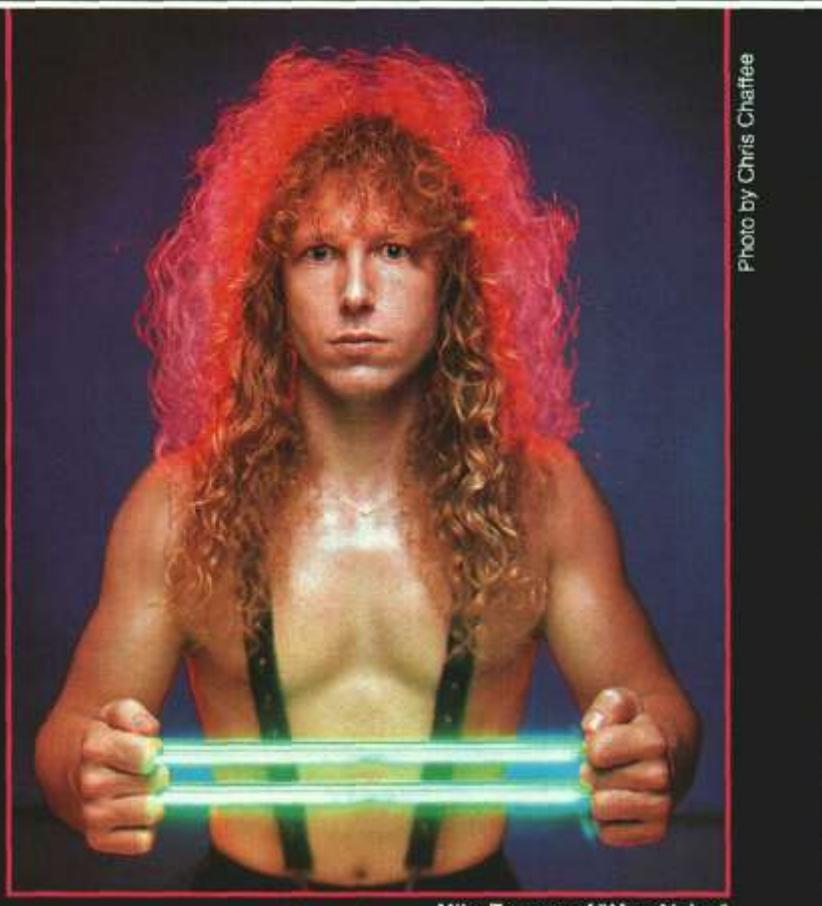
BC: What about Stan Getz? Did he ever give you any suggestions in terms of style or technique?

RH: No, I wouldn't allow it. If Lester Young or Charlie Parker didn't tell me how to play, I wouldn't expect someone else to. Though a drummer who worked with Stan Getz *after* me told me how on some nights he'd play his butt off and Stan would say, "yes, but Roy Haynes...."

I was with Stan Getz when we went to Bangkok during the Vietnam war to play for the troops. President Johnson was in office then, and we had to sign a statement saying that the United States government was not responsible for our lives, should anything happen to us. I didn't really appreciate that, but it was nice hanging out with the King and Queen of Thailand at their summer place.

BC: Getting back to the Hip Ensemble, how would you describe that group?

RH: The Hip Ensemble evolved during a period in the late '60s. One of the highlights of the band that I'll never forget came about at old St. Peter's church on a Sunday afternoon, on the anniversary of Billy Strayhorn's death. The church was full of people. And in walks Duke Elling-



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ton and his doctor, Dr. Logan. They had just gone to the Harlem River to throw in flowers, because Billy had been cremated and had previously asked that his ashes be thrown in that river. When I first started the Hip Ensemble, we recorded for Mainstream Records, and one of our theme songs was the black national anthem, "Lift Every Voice And Sing." We used to close with that; I'd go into a drum solo and come out with a certain phrase, then we'd go directly into this song. Well, when we did it at St. Peter's, Duke Ellington stood up, Dr. Logan stood up, and then the whole congregation stood up as we played. It just knocked me out.

BC: Didn't the Hip Ensemble mark a wilder period of your life? Was your music getting wilder too?

RH: I'm sure it was. The '60s were my wild period.

BC: Your lifestyle was pretty low-key till then?

RH: I didn't even drink until 1958, the year I got married. I remember playing with Charlie Parker at a club in Boston called the High Hat, and Billy Eckstine came into town. I didn't drink then. Some of my friends had told me how you can put a slice of lemon into a glass of ginger ale and add grenadine, and it looks like you're drinking something slick. When Billy Eckstine and Charlie Parker found out what I was drinking, they said, "That stuff will kill you, better get a real drink." It wasn't until the late '60s that I had my "wild time."

BC: How was this wildness manifesting itself in your music?

RH: I had a whole lot of drums, cymbals, gongs, and timpani in my setup, which I used a lot. I had cymbals set up behind

me; that was kind of wild, too.

BC: Was there any particular influence that inspired you to use the gongs?

RH: Sonny Greer, who played with Duke Ellington early on, had gongs, and Jo Jones used to call them the Empire State Building, because it looked like he was building up this real high building all around him. So my doing that wasn't really a new thing, but it was different for me.

BC: Speaking of new things for you, what about electronics and drumming?

How do you feel about it?

RH: I'm not against electronic drums or synthetic drum sounds; I just don't know enough about it to get involved at this point. I did something once for a Japanese record company with Ron Carter. I used something attached to my hi-hat, some synthesized sounding hi-hat, but I was playing by feel. I didn't know much about the sound potential.

I realize this is a synthetic age we live in. Everything is becoming increasingly synthetic, even money is plastic. Try to

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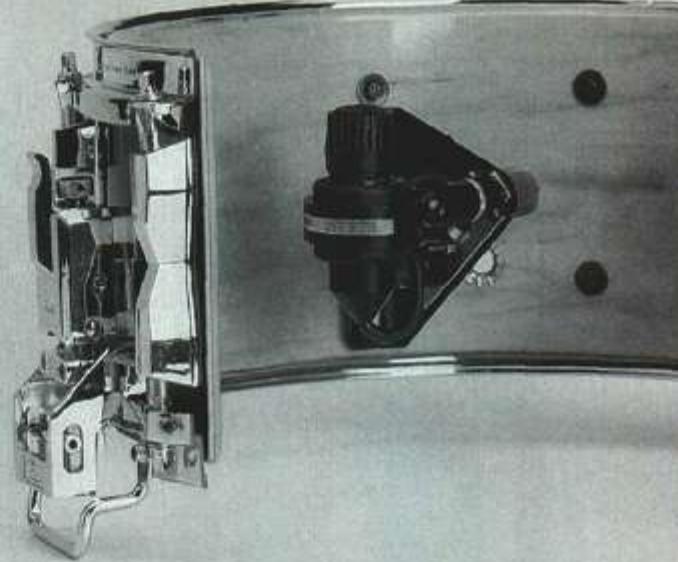
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rent a car—they don't want money, they want a credit card. Music, clothes, and even food are getting more and more synthetic these days. It's serious and it's true. But I'm still trying to get the natural sound out of the drums.

BC: About the natural sounds of drums,

what are your thoughts on tuning?

RH: I tune my drums a lot, especially when they go out of tune! But I'm not a fanatic about getting a certain note on a particular drum. I'm satisfied as long as all the drums don't sound the same. I just like to make sure they all have their own distinct pitch.

BC: What are some of the new things you're doing now?

RH: I'm constantly writing up here in my head. I'm a dreamer. I like to go out, I like fresh air, tropical fish, I have a Doberman in my back yard, I have three children, five grandchildren, plenty of friends. If I feel like going out, I have some fine clothes upstairs. I just took some material to the tailor the other day, in fact. Fashion is still out there—it's gotten wilder!

Musically, there are lots of things I want to do with lots of people. There's more that I want to say musically. I have a few ideas, and you'll be hearing about them. It feels good right now. I like where I'm sitting.



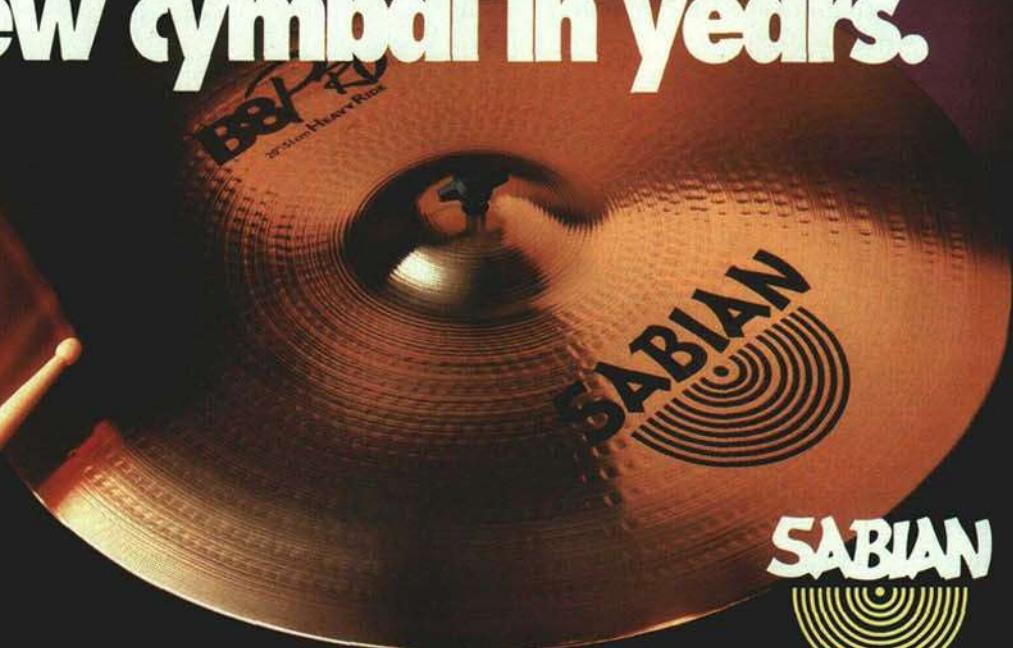
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Endorsements

■ by Roy Burns

Drummers are constantly seeking publicity, and the most widely accepted method of achieving publicity today is through drum product endorsements.

Endorsements are more readily available now than ever before. Compared to years ago, there are more percussion companies and many more percussion products out now. This means more intense competition and more advertising—which, today, mainly takes the form of artist endorsements.

There are two points of view on this situation. One is that it's a good thing, since it gives more deserving young drummers an opportunity for publicity and recognition. The old-fashioned point of view is that such publicity should be reserved for a few heavyweights who have proven themselves year after year.

But there is another side of the story that drummers should be aware of, and that pertains to the cost of drum equipment today. Drumkits are bigger, more complex, and more expensive than ever before. Obviously, an endorsement can help keep a drummer's equipment costs down, which is very good for the endorser. On the other hand, very few companies these days can afford to give away free merchandise—partly for the very reason that their endorsers are so numerous. As a result, many companies—especially the smaller ones—now offer their endorsers "artist discounts" on their products.

Given this background on the endorsement situation, you may still be considering applying to a drum company for a deal. If so, here are a few suggestions:

Make sure you have some real credits. Hopefully, you will be with a group that has an album out on the market. Even if it is a small label, having an album is important. If you apply for an endorsement before you have some credits, you may be turned down. This might, in turn,

hurt your chances in the future.

Compile a press kit with information on yourself and on the group. List other groups you have worked with, whether or not they have recordings. This will show, to some degree, the extent of your professional activities.

If you have studied privately, or attended music school or college, include this information as well. It will help the company in question to form an accurate picture of you and your potential.

Never endorse a product unless you really like it and intend to use it. If your name is linked to a particular product and people see you using something else, you damage your credibility for future endorsements. You also make both yourself and the company look bad.

Don't endorse a product just because it is free or just to see your picture in an ad. Try to find out what the company's policies really are. Check out their other endorsers. Try to discover, if possible, if other endorsers are happy with their relationship with the company. You want to endorse a good product and you want to be with other good endorsers.

Avoid jumping from company to company. Also, avoid endorsing products that may be in competition with one another. A good example is a well-known drummer who endorses a certain drumset, and yet also endorses a high-priced snare drum made by another manufacturer. This is very close to a conflict of interest.

Get rid of the idea that companies are rolling in money. Actually, with high prices affecting manufacturers as well as consumers, and with so many companies competing for the same market, business is difficult. Companies will work with you—if you have *earned* that consideration. Contracts in which companies pay

an artist to endorse a product are very rare today. Most companies simply can't afford it.

If possible, get to know the people at the company. Visit the factory if you can, and talk to the people involved. If you are going to endorse a product, it is important that you get along with the people who make it.

Once you have become an endorser, communicate with the company on a regular basis. If you are featured in a magazine, send a copy to your contact at the company. If your new album is doing well or you're leaving on a big tour, call the company and let them know, then follow up with your itinerary.

Last, but not least, don't be too demanding. Work out the details of your endorsement deal in the very beginning, and then stick to the agreement. Remember, they have other endorsers to deal with, too.

Also, if your agreement is clearly understood by both parties, you have a better chance of enjoying a good, long-term working relationship.

If you must leave a company—for whatever reason—notify them. Send a simple letter stating that you will no longer be endorsing their product after a certain date. Remember, companies also communicate among themselves. If you "burn" one company, the word will get around the industry. This could easily affect your career.

Just remember, publicity works two ways: good and bad. Keep your agreements, and deal with companies in a professional manner. If you do this, the publicity you gain through any endorsements you may obtain will be sure to benefit your career in drumming.

**"If your name
is linked to a
particular
product and
people see you
use something
else, you
damage your
credibility."**



MATT CHAMBERLAIN

continued from page 29

during the last tour, but it lost something after we got off tour. It just didn't have the same spark, and we weren't even going to put it on this album. After the album was done, the record company was going, "Where's the song 'Mama, Mama'?" because it had gotten great response on the tour. So we had to fly back and spend a few days just trying to make the song happen. I would change the groove just a little bit here and there, and eventually we came up with something.

The guy who mixed this album, Bob Clearmountain, has done everybody, and I think it was his idea to mix the drums completely in mono—except in the third verse, where there's one tom that's off to the right, with no reverb on it at all. We were going for that old Stax Records, early '60s sound. The drum sounds are real dry.

"Black And Blue" was a band thing where we got together and started jamming, and it just felt right to play whatever it was that I played. The arrangement changed a little bit, but my drum

part was basically the same, although at first it was a little more like a march, which annoyed me. But then I came up with something different where it's not just all the downbeats, it's more 2 and 4.

"Carmelito" started off as a country type of feel, but with a more 16th-note feel on the snare drum. One day Kenny, John [Bush, percussionist], Brad, and I were jamming out, and just for the hell of it, I tried playing a sort of songo groove, something I learned from checking out Batacumbele. I said to Brad, "Why don't you play the bass line with my bass drum?" So he came up with this Latino thing, a really cool groove. So the verses are this Latino thing, and then the bridge and chorus are more like a New Orleans type thing. We had Jo-El Sonnier, the Cajun accordian player, play on it.

On "He Said" I tried playing with drumsticks, but it sounded too heavy. Then I tried brushes, but it sounded too light. I had seen the Pro-Mark *Multi-Rods* at the drum store and thought I'd try them out, and I came up with this groove. It changed a little bit in the studio. I tried to make it a little more ran-

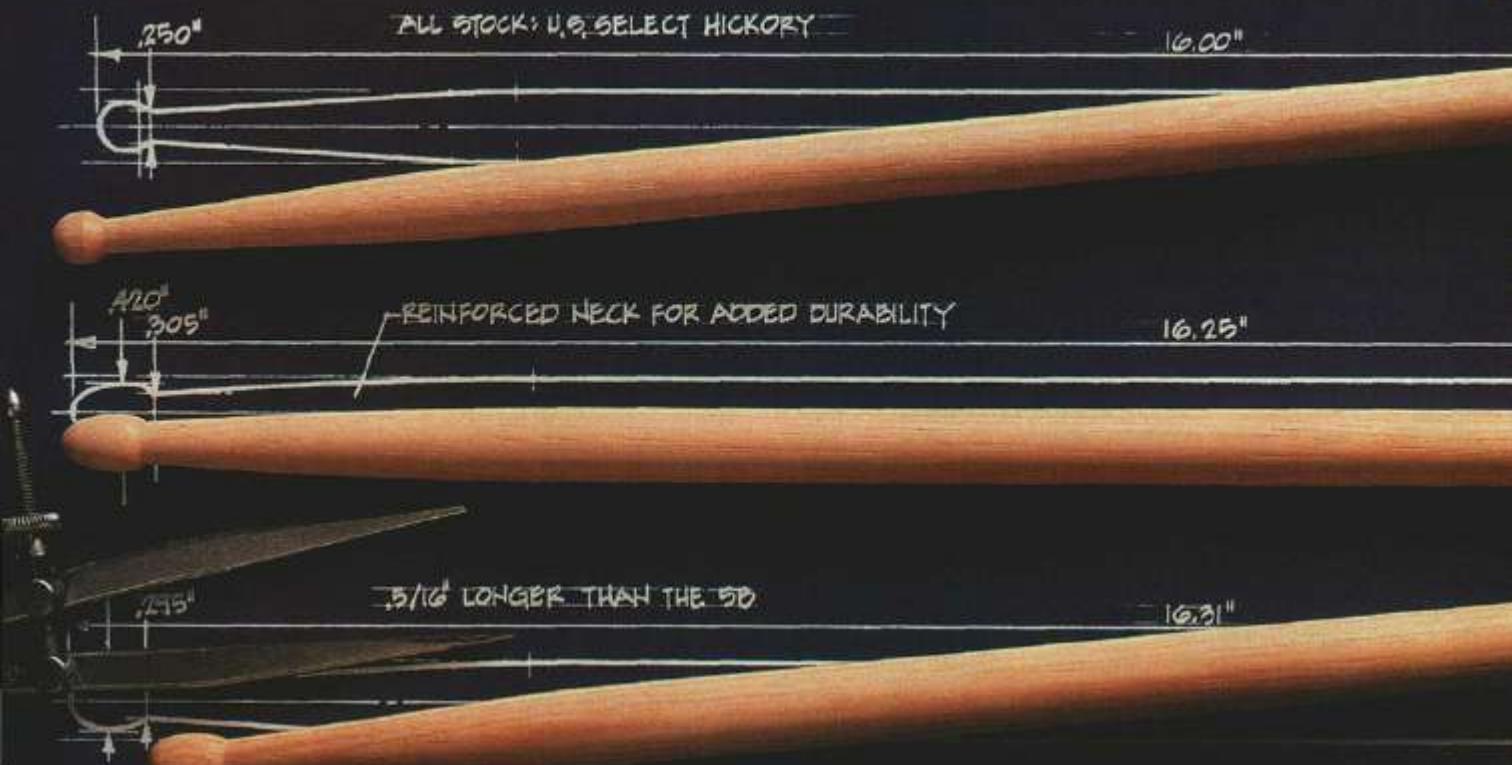
dom on the snare drum. It took a while for me to figure out what to play. At first it was a reggae kind of thing, but the song went through a major evolution.

"Times Like This" is an acoustic song. I don't play anything on it. We tried to come up with a drum part for it, but it was just too bombastic. I tried to play some jazz brushes on it, but it made it sound too cliche, like a Harry Connick, Jr. tune. But it came out sounding great.

"10,000 Angels" is really interesting. It was a guitar thing Kenny brought in. The night before, I went to see the John McLaughlin Trio with Trilok Gurtu. He's an Indian drummer who is really amazing. That next day I was obviously inspired, so I was thinking along the lines of staying on the ride cymbal and making it more spacey, and it ended up being sort of spacey and rocking out.

That song went through a lot of changes, too. It's more about flowing. After I play it, I feel really good and relaxed for some reason. It's just a very peaceful and emotional song. It's one of those songs where if you're not emotional about it, it's just not going to happen. All the songs were recorded live with a

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click except for "10,000 Angels," and that was interesting because I had never played with a click.

RF: Was that strange?

MC: It was interesting because some of the songs we had been playing for a year, so everyone's natural inclination just came in. We don't play to a click live, because we might want to speed up the chorus or slow down the verse. Once we got with a click, it sort of made it weird. But we all recorded at the same time with a click, and we'd go for the best performance we could possibly get. We were trying to keep a great drum part for everything, first and foremost, and if someone didn't like their part, they'd do an overdub or redo it.

RF: How much studio experience did you have prior to this?

MC: I had done a few studio things here and there, but nothing like an album. It was easy and really fun.

RF: Even having to learn how to use a click?

MC: If you find the groove that the song feels best at, then it's no problem. Just go with it as if the click is another player, and just play with it. But on "10,000

Angels," we just couldn't have a click. We tried it, but it didn't work. On some songs it was helpful. What helps me is to sing in my head or out loud. I either sing the music I'm playing, or if I'm not playing any music in particular and just playing with the click track, I make up a song in my head, or a bass line, or I sing what I'm playing and add melody to it. That helps me out a lot because it becomes more musical, and I'm not worried about sounding like a machine.

Breathing is important, too. If you're holding your breath, you will find you're tensing up and you're not flowing properly. You'll find that usually during hard passages or ones where you usually fumble, you're holding your breath and tensing up. If you keep breathing and releasing and let the ideas come from your head and out through your limbs, you'll be relaxed and be able to express yourself. Some people say you can use tension as a feeling, which Jack DeJohnette does, but that has to be a conscious choice.

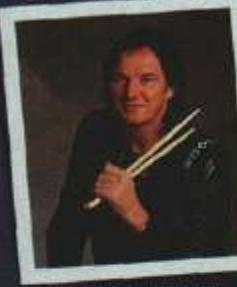
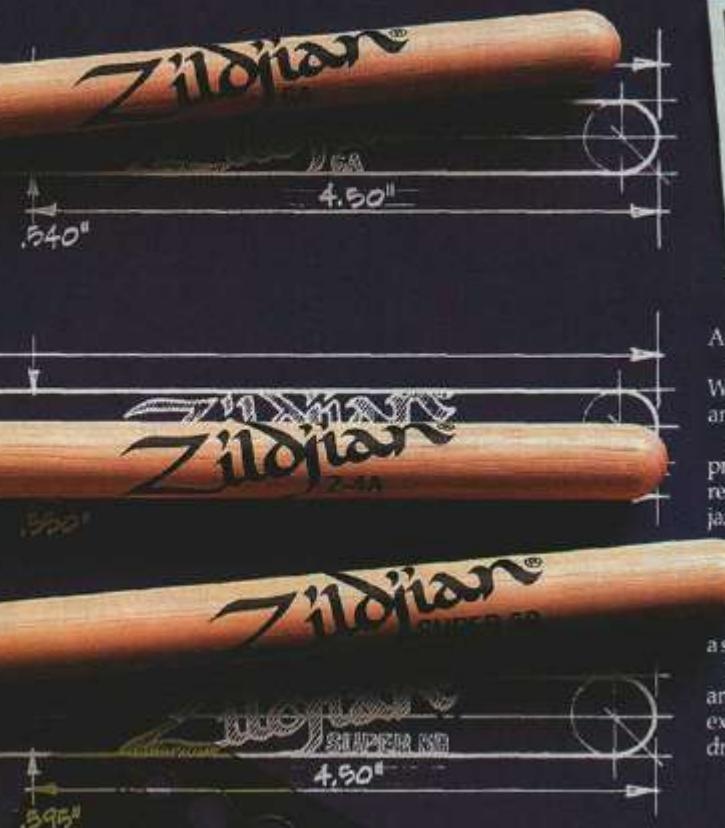
RF: It sounds like you were well-prepared for your first big studio experience.

MC: I knew exactly what to expect. You should know how to attack your drums. Some producers want you to attack your drums like a drum machine would—perfectly every time. But if you hit your drums with somewhere near the same velocity every time and get a great sound from them, you'll be okay. You should be able to play with the click and try to play like you do all the time. Don't stifle yourself just because you're in the studio.

RF: But isn't the studio different at all?

MC: It's different because, for one thing, all the instruments aren't in the same room with you. Most of the time you have headphones on, and you're going for a great performance, although you get to do it over and over again. In a way, it almost seems like it would be less stressful than playing live, because you do get the chance to do it over until it's perfect. I find it to be a very creative situation, because you might play something you wouldn't normally play on one take, and you'll try to remember it and play it for the next take. You can create this great part. I saw it as a fun experience. Plus, that's the way the whole band was looking toward this recording, like a

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summer camp thing. It was, "Let's just go into the studio and have a great time and try not to worry about having a hit record." A lot of drummers go into the studio with a lot of pressure, so I guess I was lucky.

Back to the individual songs on the record, "Ghost Of A Dog" is an acoustic song. "Strings Of Love" was brought in by Kenny and Edie. I just immediately started playing this groove. The basic feel of it was there, but there were other things that I wanted to try to get happening, sort of like an underlying current of groove on top of the basic parts. We recorded the demo before we got the producer, and I got the feel I thought I liked. But then when we went into the studio, it all changed for some reason. What I played for the demos didn't work anymore.

Everybody went to eat dinner, but I didn't go. I was really frustrated. It was, "Man, why isn't this working?" So I just stayed down in the studio and kept playing, and I came up with this really cool, loose sort of groove. You can't hear it the way it was recorded, but there are a lot of ghost notes on the snare drum. I wanted

to get that percolating undercurrent, but it didn't come through on tape for some reason. So I had to overdub another hi-hat on it to make more of a 16th-note feel happen. Then John played some shakers and bongos to give it more of that driving feel we wanted. It came out alright, though. During the rehearsals for the album, we changed the arrangement and the dynamics of some of the sections.

"Woyaho" was completely twisted. When Edie writes songs, she just approaches it like, "I don't know what it is, but it sounds good to me, and it's coming from my heart." She and Kenny wrote the song, and they played it for me. The choruses are phrased in some weird time signature, so I thought, "Well, I ought to follow these words to phrase it with them," so that's the way it was at first. It was a measure of four and then a measure of two, and it was real choppy for the chorus. When we went into rehearsals, Tony Berg said, "Just try playing a basic 2 and 4 groove over it." And it just grooved and started to happen. Then during the recording of it, by accident I went into the groove a couple

of bars too soon, just to see what it would sound like, and it sounded great, so we kept it. That one took a little bit of thought.

"This Eye" is acoustic, and "Forgiven" was a jam that we had down at the rehearsal studio. Actually, I'm not really happy with the way it's recorded on this album. Originally it was more of a triplet feel, but on the album it sounds like I'm pounding out quarter notes on the ride cymbal. The more I listen to it, the more I wish I could re-record that. The original feel was a little bit different, but in the studio, that feel didn't work either, so I was sort of baffled. We had to record it, so I settled for that. There's always going to be something you're going to want to change, though. A lot of the tunes I'm very happy with.

RF: Let's go back in time. How did you start playing drums?

MC: My dad played drums. He split when I was two, but I was inspired by him. I would walk back to the garage in my diapers, and I guess just the noise from the whole band got me going.

I didn't really start playing seriously until about the ninth grade. At that

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Michael Cartellone of
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point, my family couldn't afford to buy me a drumset, so I was just into practicing my rudiments on a practice pad. I was in the marching band and in a youth band, and we rehearsed all the time. I got all my rolls and rudiments together, and then during the summer of tenth grade, I finally got a drumset. I talked my mom into letting me borrow her credit card to go buy some drums and cymbals.

Then one day my best friend was looking through the *Recycler* and saw that David Garibaldi was giving drum lessons. For me it was, "Wow, man, that's the drummer I saw in *Modern Drummer!*" So I called him up and took some lessons from him. This was actually before I had a drumset. He was going, "You'd better get yourself a drumset if you want to play drums." And I was going, "I know, but I'll practice, I promise." So I finally got a drumset and was studying with him on and off for about a year. I was about 16 or 17 at that time.

RF: What did you learn from him?

MC: He's into linear grooves, where no limbs hit together at the same time. When I worked with him, we worked on

taking odd groupings of notes, like five-note figures, and playing them as 16th notes or as 16th-note triplets. Only after a certain cycle of measures would they come out on 1. So we were exploring groupings of notes that usually aren't played, just by feeling them, things that most Western people don't work on, just because we aren't raised like that. People who play Indian classical music feel five- and seven-note figures naturally. We also got into sound levels, where there are grooves with a lot of notes in between, plus we worked on accents, dynamics....

At the same time, I went to Chuck Fiore, where I learned a lot of independence kinds of things. We would work on having maybe two or three limbs playing an ostinato pattern—a pattern that goes on consistently—and then having maybe one or two limbs play written-out notes against all the other things going on. I worked with Chuck for about a year, and then he told me to go to Murray Spivak, where we did a lot of reading and technique stuff, like getting my hands together. I went to him for about six months, right before I was going to go to college. During that whole time, I was

also going to Gregg Bissonette. On top of that, I would just call people up like Graham Lear and take a lesson from him, and I also took a couple of lessons from Chad Wackerman.

RF: Did you study with Gregg on a consistent level?

MC: Actually, Gregg was the most consistent. I was interested in getting my reading together because I wanted to go to college, so we worked on a lot of charts like big band stuff and a lot of different styles. We'd cop a groove in any style and still read the music. He turned me on to North Texas State.

RF: What kind of studying did you do on your own? Did you just study your lessons, or did you also play to records?

MC: I would take their lessons and work on them. I transcribed a lot. I would play along with music that I was into and just try to figure it out. Take, for instance, Frank Zappa. I thought, "I want to learn all these songs that Zappa has written," so I would imagine what it would be like to be in his band, realizing that if I were, I'd have to learn everything. So I tried to figure out entire albums, either by transcribing them note-for-note or by tran-

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scribing the arrangements.

RF: I'm curious, how could you afford the private lessons?

MC: My parents were very much into it.

RF: I take it your mom remarried?

MC: No, she never did. She became very ill with multiple sclerosis, so she was disabled. But my grandparents took care of me. Somehow we afforded these lessons. They were really into what I was doing, if I was really into it. It was like an escape, too. I've been thinking about drumming lately and how it's therapeutic.

tic. There are a lot of different reasons people play. Since I've grown and learned to accept what's happened to me and put it in a positive light and not have it affect me negatively, my reasons for playing have changed. It seems like in the past eight or nine years my reasons have changed drastically.

RF: How so?

MC: For most people, when you first start off, it's just this big rush. You learn by leaps and bounds; one thing leads to another and you explore those ideas.

After a while you reach a certain plateau where you're, "Wow, I've got all this technique, I can play four-way independence, I can go through these books. Now where do I go from here?" At least this is the way it was for me. From there, it was more like an ego thing, where I'd jam with people and it was, "Check out all my licks." It was very cerebral. I was into figuring out really advanced kinds of things, and I was into Vinnie Colaiuta. I was checking out a lot of fusion stuff too, like Billy Cobham, Steve Gadd, Tony Williams.

RF: How did you know you wanted to go the lesson route instead of just getting in a garage band?

MC: I think it had something to do with the type of music I was listening to before I actually started playing drums. It started off with Led Zeppelin and some hard rock stuff like that, and then it went to Rush. Right when I started playing drums, I was so into Rush, and I was interested in why they didn't play in 4/4 all the time. That made me want to study so I could figure out how to do that.

RF: You said Gregg turned you on to North Texas. What was the goal at that point?

MC: Living in San Pedro, California, I didn't get to play with many people. I wanted to be in an environment where there were a lot of great musicians to get together with and trade ideas with. I got a scholarship to North Texas, so I went there. For a lot of people it was a good experience, but for me it was more about learning what I *didn't* want. They had me taking sight-singing, ear training, piano class, music theory—and all these things were completely foreign to me. I was in percussion ensemble playing marimba. It was very educational and got me thinking of a lot of different ways to approach music, and I learned a lot, but I wanted to play *drums*. I realized that this place was obviously for someone who wanted to be a music teacher, not a performer.

RF: You once told me you didn't make any of the lab bands. How did that happen?

MC: I got really nervous. Some guys got physically ill because it was such a big deal and so much pressure. So I didn't make a lab band, which was a bummer in

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a way. But in another way it was great because it made me think about what I could do to improve.

RF: So what was that?

MC: I just checked out a lot of different music—everything I could get my hands on—just to approach music from every angle instead of just a cerebral angle. Because up to then, to me, if it didn't have a lot of licks and it wasn't out, it just was not happening.

RF: It also sounds like you grew up without playing with other musicians, so how could you help but just be cerebral?

MC: David Garibaldi used to freak out and say, "You don't play in a band?" I was really a late bloomer as far as that goes. When I was 17, after like a year of playing drums, I entered a Carmine Appice Drum-off and got second place, which makes sense, because I was "Mr. Chops." That whole period of my drumming career was definitely ego-based, until I got to North Texas, which made me think, "Wow, having all these chops does nothing for you. It's just technique." So I realized I'd better check myself out to see what I had to offer.

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RF: How did you build yourself up from there?

MC: I played music that I thought was where I was coming from. I realized that just because I didn't make these lab bands, it didn't mean that I was destined for a life of no gigs. I realized my uniqueness and that maybe I just couldn't fit into certain systems. I had to find what I really wanted to do—not what it was that I thought I *should* do.

RF: So physically what did you do?

MC: I went to school there for a semester, and part of my scholarship was that I had to be in the marching band. I had had just about enough of that. I was like "Mr. Snare Drum," but I had to do it. I remember the first day I was there, I walked into the head person's office and said, "Is there any way I can skip playing in the drumline and taking marimba class?" And his response was, "You know, Matt, plane tickets are pretty cheap this time of year." It was the worst experience. Or should I say, *at the time* it was the worst experience. Now that I look back on it, I'm glad I went through all of that. Drum line was a ridiculous

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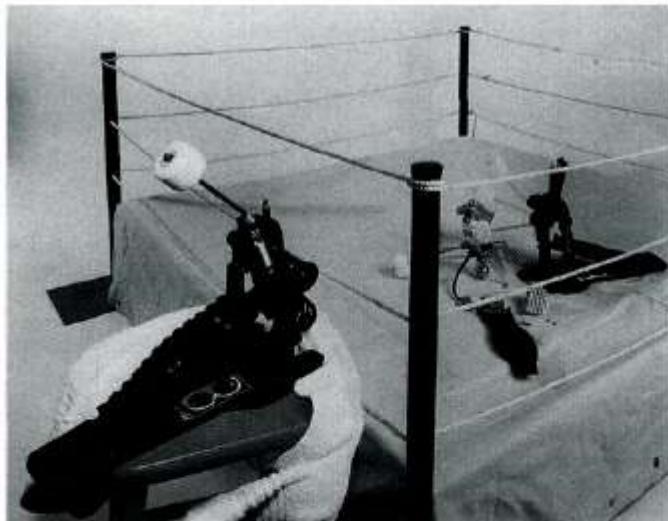
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amount of hours every day, like four hours a day for something like one credit. And the instructor was a military sergeant, so on top of not making the lab band and being yelled at every day, I was literally in my practice room crying, thinking that maybe I should stop playing drums. I was totally devastated. But it made me rethink what it was I wanted to do with my life.

So the next semester around spring break I dropped out. I was planning on moving back to LA and studying, but my best friend at the time, Mike Dillon—who's a great percussionist—said I could sleep on his floor at his place in Dallas. So I moved in and ate granola and peanut butter and jelly sandwiches for about two weeks while I auditioned around town. I got into this band that never did anything, but I just needed to play. Then this bass player in a band where we just did improvisational music let me live in his house during the summer. I jammed with anybody I could get together with. There's a scene down in Dallas on Deep Ellum Street, where it's just all these clubs with original music. So I got in on this thing, and I moved into the Mitchell Building, which was an old warehouse that was just an armpit. There was no kitchen or anything. But I was practicing more than ever, and I was completely inspired, completely driven. It was great. I was making maybe 20 bucks a week, but I'd sell some albums to a used record store to buy some food or drumsticks.

Then I met some people and formed Ten Hands, which is a really great band; they're still going on. We had gotten a pretty good following, and at the same time, I had been jamming out with Brad. That whole summer [1986] was just a lot of playing.



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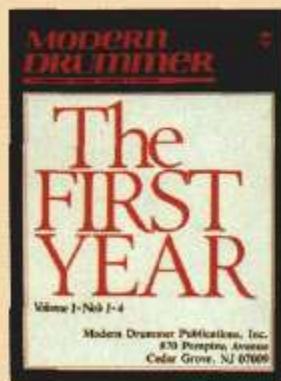
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RF: So you were finding you were getting less cerebral?

MC: Definitely, because I was actually playing music. I wasn't thinking about it; it was more just creating on the spot, being in that space where you're not thinking about anything. It's this high that you get. You can't be cerebral about it at all. There's no amount of practicing that you can do to make the groove happen like that. I got addicted to it and just played with people as much as I could, every single different kind of music—bebop, Miles Davis freak-out stuff—anything.

RF: Was jazz what you were primarily into?

MC: I was really into jazz and I was still into Frank Zappa; I was into anything and everything. It's funny, my evolution as a player changed from the completely cerebral to being into people who play the most basic, incredible-feeling groove you can imagine.

RF: Such as?

MC: I've been getting into a lot of soul music like the Meters—New Orleans kind of funk. I'm into rap music. There's a band called Urban Dance Squad, who are great. And all the groove drummers, like Jeff Porcaro, Bernard Purdie, Richie Hayward, and all the guys in the studio round table that you did. My drumming has gone from my head to my heart, and that's where I want it; that's the most important thing.

RF: As you were jamming with Brad, what happened?

MC: I learned a lot from playing with him and a lot of the musicians down there. They give you advice; they're into saying, "What you were playing right there was really cool, but this other thing you went into just was complete bullshit." It was a good interaction. Everybody wanted to help everybody else



sound great, so Brad or whoever I would jam with would say, "Man, you're playing all this really out shit, but it just doesn't make any sense. Don't be Vinnie Colaiuta or Dave Weckl. Be yourself."

RF: Did you know what that meant? Who was "yourself"?

MC: I was all these different drummers, so I had to not listen to music for a while—just listen to myself and to the music that was in my head naturally. Everyone has it going through them; they just have to attune themselves to it. So I started checking out a lot of African music, Indian classical music, stuff from Turkey—anything with percussion in it that wasn't drumset. Then I tried to apply that to the drumset, taking tabla syllables and trying to get those sounds on a drumset. Maybe you wouldn't be able to get the same sort of sounds, but you can sort of find it on the drumset and try to apply it to the drums.

RF: What is your concept of soloing?

MC: When I'm playing a solo, I'm thinking of some sort of musical phrase, or I'm singing something out loud. Sometimes on the gigs I'll lose my voice, and I won't even know I had been singing. I try to use my toms melodically, too. I'm getting into trying to take familiar melodies and playing them on my toms.

RF: You said there is a lot of freedom on this gig. Do you find you use all those lessons you took way back when?

MC: Not all of it, although sometimes I do. All of that stuff gave me the ability to play almost anything I hear. It's like speaking. You have to have the vocabulary to express yourself any way you want. And I'm expressing myself, hopefully.



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More Variations On Stick Control: Part 3



Photo by Rick Mattingly

■ by Joe Morello

Transcribed by Keith Necessary

The following exercises are variations of the exercises from page 5 of George Lawrence Stone's *Stick Control*. Each exercise rhythmically changes each single 8th note into alternating 8th-note triplets. When there are two or more 8th notes, they also change into 8th-note triplets.

For every right there will be three rights, and for every left there will be three lefts. After mastering this, change each double 8th note into alternating 16th-note triplets. (It's easier than it sounds.)

Start slowly. Set the metronome at about 100 to the quarter note. The author can play it at 186. Play each exercise about ten to twenty times until you feel you have good control of each one.

Play all exercises without accents first. Make sure each stick sounds the same, as though the exercise is being played with one hand. Next try adding accents to the first beat of each triplet. Play each accented note at all volume levels. Try everything from extremely soft (*ppp*) to extremely loud (*fff*).

Finally, try to accent the last note of each triplet grouping. Re-

member to stay relaxed, and don't increase the tempo until you have control with and without the accents.

Other Ways To Practice The Exercises

1. Play all the exercises with brushes. Playing with brushes is a great exercise for wrists and fingers. It will help a great deal to develop the muscles and reflexes and will improve your control with sticks.
 2. Try the exercises with your feet using double bass drums or a double pedal.
 3. Play accented exercises at the drumset. Play unaccented notes on the snare drum or hi-hat, accented notes on the toms or cymbal/bass drum combinations. Use your imagination. These exercises will help your control, endurance, and speed. Using them on the drumset will expand flexibility and musical vocabulary.

Example 1 (exercise 6 from page 5)

R L L R R R R L R L L R R R R L

becomes:

then becomes:

Example 2 (exercise 7 from page 5)



becomes:



then becomes:



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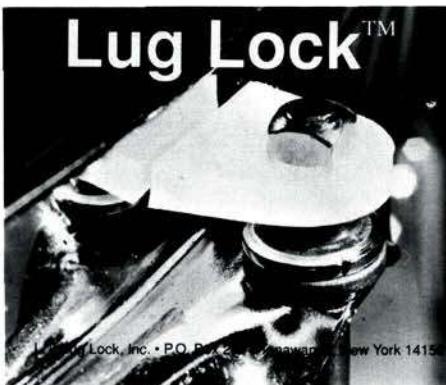
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Roy Haynes: "If I Should Lose You"

■ Transcribed by Karl Sterling

This month's *Drum Soloist* features our cover artist, the brilliant Roy Haynes, on his album *Out Of The Afternoon* (Impulse A-23). On this particular solo, Roy explores some different sound possibilities on the kit, combining choked cymbals, rimshots, stickshots (left stick pressed against the head, struck by right stick), snare and tom rolls, and a few other nice touches. Mix all of that together with Roy's thoughtful musicality, and you have one heck of a solo!



The sheet music consists of three staves of 4/4 time. The top staff shows a sequence of notes and rests, with several '3' and '*' markings above specific notes, indicating rhythmic patterns or specific drumming techniques. The middle staff shows a continuous sequence of eighth-note patterns. The bottom staff shows a sequence of sixteenth-note patterns.

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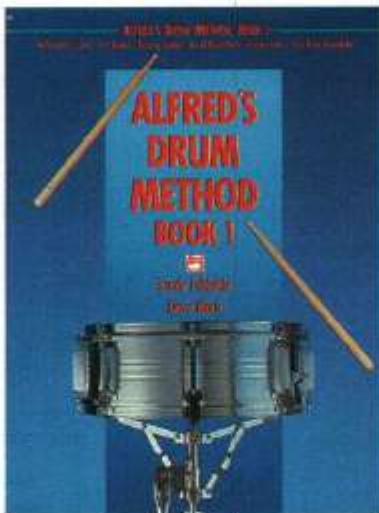
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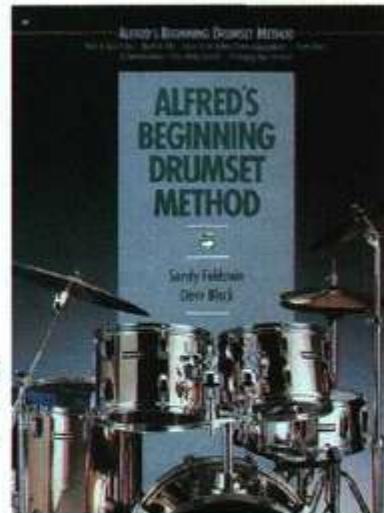
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GREG D'ANGELO

continued from page 33

TS: You were on the road for almost two years after *Pride* was released. What changes, if any, did you see happening to you as a player?

GD: Well, we started taping the shows every night, and I became really conscious of time. A lot of people tend to play too slow or too fast live; most play too fast. That's one thing I didn't want to do: I didn't want to sound like every other rock band and play every song ten or twenty beats faster than the record. So before we went on I would listen to the tape and get the meter in my head, and I'd start moving so that by the time I got on stage, a little of the adrenaline would be dispelled. It's important because we like to give a true representation of what the record is like.

TS: You still get that pumped with adrenaline after touring all that time?

GD: Forget about it. It runs rampant. I wish I could bottle that adrenaline rush: to be standing behind a stage with the lights down and everybody screaming. There's nothing in the world like it. I don't think that the excitement is ever going to fade. Rock bands weren't made

for the studio; rock bands were made to go out and play. I think the only reason heavy metal bands make records is so that they have an excuse to go out and play. [laughs]

TS: Speaking about recording, I wanted to ask you about the deep drum sound you got on "Radar Love," and how much you participate in getting your studio sounds.

GD: I'm responsible for what those drums sound like, so it's something I feel very strongly about. Getting the sound on the first two albums and doing everything with the drums was very easy. I didn't use any samples. I used my Ludwig drums, which I use on tour. I brought them into a big room, put up a couple of ambient mic's, tuned them right, miked them right.... Basically it's just a balance between the close mic' and the ambient mic' and the way the drums are tuned.

In the studio I use thin heads with no muffling, and the front bass drum heads are off. Then I make sure to tune them right, and I hit consistently. You have to make sure that you hit them in the same spot if you want the same sound.

TS: Don't you have a drum tech that

does your tuning when you're out on the road?

GD: Yeah, I have a drum tech, Gary Stute. But no, he doesn't tune them, I do. He's very meticulous about every drum, every piece of hardware, the monitors, every wire. But I tune my own drums.

TS: You enjoy tuning that much?

GD: It's not that I enjoy it, it's just my responsibility. When people go to a White Lion show, it's nobody's fault but mine if the drums don't sound right. I want to make sure they sound as great as they possibly can. I'm lucky enough to have a house engineer who knows how to mix drums. John Burns is his name, and I always get compliments on the drum sound, which has a lot to do with him.

This year we're going to try something different—the Forat sampling machine. We're still considering it, but it seems really good. Everybody tells me I don't need it, but we may use it for added bottom. I've never used any electronics before. But as I said, this new album is going to be a different situation for us, and I'm going in with a real open mind.

TS: Will the group take a new musical turn?

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GD: To me the new stuff reminds me of the *Fight To Survive* record from a few years back. But there's a nice cross section between hooky radio-type tunes and the songs that will kick you in the ass. I don't think anyone is going to be disappointed this time.

TS: We really got off track here concerning "Radar Love." You were going to tell me about your drums on that.

GD: It's obviously a "drum song," which is great for me. Our management came to us and said, "Our Japanese label wants an extra track because that version of the album is coming out about three or four months after the American one." They wanted something to set it apart. So they asked us to do another song, but by that time we were ready to go into the studio, and we weren't prepared to write another tune. James and I were always fooling around with the "Radar Love" beat during the soundchecks, so we worked up the song and recorded it.

That was the last tune we did on the last day of recording. We got up to the drum solo section, and I started to play it just like the old version. I heard the tape machine grind down to a halt, and Michael Wagener came over to me and

said, "Vot are you doing?" in his German accent. I said, "I'm playing the song." He said that it was fine up until then, but he wanted to know why I was playing the solo like the original. He told me, "This is your chance to stand out. Come on! Why do you want to play somebody else's riffs?" He was getting me all psyched up to make up something. He gave me a couple of minutes, and I came up with the beginning with the accented rolls, and the ending with the triplets between two bass drums and one tom. Then we needed a middle section. So I took that same rhythmic pattern and put it between my snare drum and my tomtoms.

TS: Do you play to a click?

GD: Live I never play to a click, I just prime myself for the songs. In the studio, I've only played to a click; I haven't had anyone playing with me. Vito and James have been there—in my headphones mix—but I kind of dialed them out. It's easier for me to play from memory.

This time we're going to do it a little differently; we're going to play live with the click track, which is one of the things that I'm very excited about, trying to get

that "band feel."

TS: Earlier you mentioned that you like to give the audience a true representation of what's contained on an album. How does your live playing differ, if at all, from your recorded tracks?

GD: Live I play a little bit more. I'm sure everybody does. I tend to add fills here and there, and I tend to play things differently, maybe a little more complicated. There's a very fine line, because when you're playing in big halls, it takes more than a full second for the sound to reach the back of the hall. So you have to remember that and play to suit that situation. A lot of the things that I'll do are slow 8th-note kinds of fills. You can't do real fast things like buzz rolls or double-stroke rolls, because they just don't come across, it's just a blur. If people can't hear it, then they're not going to be able to relate.

TS: How do you keep your reading chops up?

GD: At this point I'm sure my reading isn't as good as when I was teaching. But it's like riding a bike; once you learn it, you just have to brush up now and then.

I think reading is an essential part of being a musician. If you can't read

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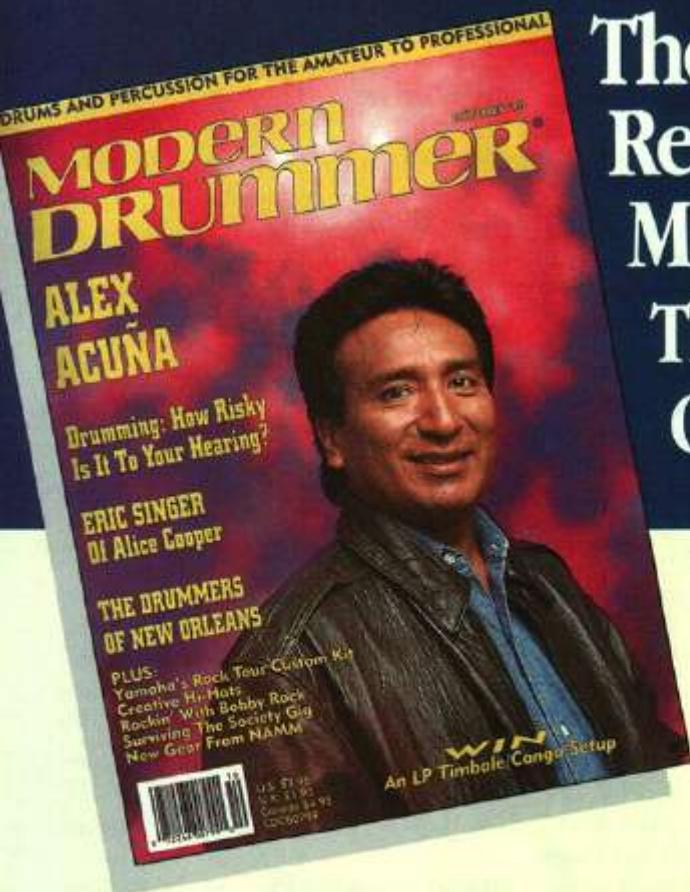
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For White Lion, everybody knows that I don't use reading; it's all off-the-cuff, which is another side of it, and which is important as well. You have to be able to play from memory and to come up with little things on the spot. When I was teaching in this very regimented framework that I was in, I noticed that the solo performance can sometimes suffer, because that's another side of your brain. That's where White Lion is coming from, and that's why I haven't attempted to do a drum solo to date. I've felt that there wasn't anything interesting I could do that hadn't been done before. This year I'm going to do one,

though. I found something interesting. So come to the show. [laughs]

TS: So you had the option during the last tours, but you passed on it?

GD: Yeah, a lot of nights the guys would say, "Do you want to go for it?" But I told them that I wasn't ready. It's just like the book. I could easily release it at this stage, but it's not just right yet. And like the book—which has my name on it—my drum solo is my responsibility, so it has to be right.

TS: You seem to have an aggressive approach towards obtaining whatever goals you set for yourself. Does that come from the way you've been raised, or did you learn to take that approach in order to thrive in this competitive business?

GD: Well, when I was 12 or 13 and first got my drumset, it was almost another toy for me, even though I went out and earned the money for it through snowblowing the neighbors' driveways. But I didn't think this would be my career. The only other thing that interested me back then was being a race car driver, and the drums were a little more accessible at that point. I don't know, I just never stopped playing. I'm still just a big

kid. [laughs]

TS: Was there ever a big gig that you wanted but didn't get?

GD: Before I joined White Lion, there was nothing I wanted more than to get the Whitesnake gig. I sat in my basement for months and practiced my ass off. I knew every bit of playing off the *Come And Get It* and *Slide It In* albums. But at that point I was nobody. I sent them five or six different press kits, and they were like, "Yeah kid, fine." I never got the chance to go for it. I know that if I had gotten the chance to play with them at the time, I would have gotten the job. I was 20 years old, and I was just so in tune and on fire for that at that point. On the other hand, maybe there are a lot of things that I'm overlooking, where I wouldn't have gotten the gig. Who knows?

TS: You mentioned earlier that when you go for an audition you should keep your mouth shut and do what they tell you. Can you elaborate on that?

GD: Yeah, definitely keep your mouth shut, and don't be pushy. If you want to let them know that you want the gig, that's fine. But don't hang around afterwards. Let them make the first move and

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see where it leads. Everybody has a different kind of personality, and you have to feel that out and play to it at first. You have to be able to adapt and have an easygoing personality, which I didn't have for a long time. That's something that I had to learn. I was very forceful, and I had very definite ideas about how I wanted to do things. When you come into a band—especially one that's already established—you have to take a look around and figure out how they do things and realize that you can't come in and run the show. I think that's a hard thing for drummers, because they tend to have very dominant personalities.

I'm looking at this new record as another chance to have to adapt, which I like. So I'm treating this as another audition and giving it a "What do you want?" attitude. My goal is to give Richie what he wants so fast that he's gonna be blinded. [laughs] But I do enjoy the challenge. Whatever he needs I want to give back 100%.

[Since Greg was interviewed right before he headed into the studio to record the new White Lion album, he could only speculate about what the circumstances would be like working with a new producer and with a new approach. We contacted Greg immediately after finishing his tracks for White Lion's newest, Mane Attraction, and he updated us on his experience.]

TS: You were really looking forward to going back into the studio. How did it go?

GD: It went better than I ever thought it could. Richie Zito is the perfect balance of psychiatrist, referee, listener, and friend. He does his job incredibly well.

We went into A&M Studio A, which I'm told is the best drum room there is, and for us it was just that. We got the sound in 15 minutes. We just walked in and tuned the drums up. Everything was

basically flat, and it sounded great from the get-go.

The whole thing took us about two weeks, and we worked very leisurely. We showed up at about 1:00, and we wouldn't start tracking until about 6:00 or 7:00. Usually we would knock out about one song a day, then we'd go home.

TS: Did Richie bring out anything in you that you hadn't previously drawn on?

GD: He just knew when to say, "Okay, go do it." He knew exactly how to build up just enough tension in me to get the performance that he wanted. And consequently he definitely got the best performances out of me that I've ever given.

TS: Is *Mane Attraction* going to have a different sound than the last White Lion album?

GD: You're going to hear bass and drums. Everything has got its own space.

TS: You said you really took your time in the studio, but two weeks seems like a relatively short time for a big-name producer.

GD: In the beginning, when we first decided to work with Richie, that's what I thought, too. But the bulk of the work was done in pre-production. We went through all the possibilities: all the bass drum beats, whether I would play behind or ahead of the click, how we wanted to make it feel. So we just went in and put it all down. We've sold millions of records, but we still take into consideration that the studio is costing us \$2,500 a day. What's the point of having a 48-track digital machine sitting silent when you're either writing songs or deciding whether the bass drum should be on the "&" or the "ah" of 3, you know?

TS: Did you learn anything about yourself?

GD: I learned a little more about preparing myself mentally. It's important to have a good time when you're doing this and not look at it as work. For the past couple of albums I would be so stressed out and so worried that I had to get every little thing perfect—plus get all my little licks in—that I might have lost focus on the big picture.

This time it was completely different. I would think of the song first, and just play for it, rather than for me. I like to think that I don't play "the drums," I play songs. That's much more important.



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Remembering Buddy: Part 2

■ by Cathy Rich

My life thus far has been quite an adventure. I've had the opportunity to travel the world by plane, train, car, and most repeatedly by band bus. I've stayed everywhere from castles to Holiday Inns, and all things in between. Because of my father's occupation, I was afforded an education unlike any other. While my schoolmates were sitting in classrooms studying geography, I was out in the world getting a first-hand look at it all.

The life I've led hasn't always been glamorous, and it hasn't always been fun. I've spent days waiting in airports for planes that never arrived. I've gotten lost in strange cities where I couldn't speak the language. And I've nearly lost my life on more than one occasion because of sheer stupidity. But the one thing my life has always been is *exciting*, and that I must attribute to my father, for giving me the freedom to experience life, and teaching me not to be afraid to live it.

We never lived in one place for very long in my early life, so acquiring roots was something foreign to us. When I was eight, my father went back with the Harry James band, whose home base was Las Vegas. So once again we packed up and moved.

Upon our arrival in Vegas, I learned that my father had had a heart attack and was recovering at Harry's home. I was also told the story of how he *got* there. He had desperately wanted

to get out of the hospital, but the doctors insisted that he stay to recuperate. When he told them in no uncertain terms what they could do with their hospital, they hid his clothes so the temptation to leave wouldn't be so great. If you knew my father, you'd know that hiding his clothes would never stop his escape plans. He waited until the middle of the night, and, dressed only in his hospital gown, made his way across the desert, barefooted, to Harry's house, where he collapsed. His recovery took a bit longer after that escapade, but it was complete.

Someone said to me recently that the least part of Buddy's genius was his virtuosity on the drums. That statement stuck with me because it's so true. He was many things to so many different people. He had many interests outside of music, karate being number one. He also had a passion for anything *fast*: sports cars, speed boats, supersonic jets, and roller coasters. We made many treks to Coney Island to ride the fabulous Cyclone. The last time stands out in my mind, because it was right before he had his quadruple bypass surgery.

It was one of his infrequent days off, and we were sitting in our apartment trying to think of what to do with the day. Suddenly, he jumped up and said, "Let's go ride the Cyclone!" I agreed, and we set out for Brooklyn. (My father was also addicted to Nathan's hot dogs, so this journey was to serve a dual purpose.)

After gorging ourselves on hot dogs and corn on the cob, my dad said, "Time to ride." Not a good idea, but I went along with it. We didn't ride once, we rode twice. I believe he suffered a mild heart attack that day, which led to the big one a few months later. He was as white as a sheet and perspiring profusely, and he couldn't take a deep breath. I got him home, and he went to bed for the rest of the day. By morning he seemed fine, and completely ignored my pleas to go to the hospital.



Buddy and a friend serving the country in the U.S. Marine Corps during World War II



Cathy Rich appearing with Buddy on the "Away We Go" TV show, broadcast in the late '60s



Buddy greets his former boss,
bandleader Artie Shaw, in 1978.



Together again. Buddy and Cathy meet
with good friends Frank and Barbara Sinatra
at the "Concert For The Americas" filming in
Santo Domingo in 1982.

That was the kind of person he was. He always felt he could beat the odds. And most times he did.

In January of '83, my dad suffered a severe heart attack and required emergency quadruple bypass surgery. I remember getting the call. For some strange reason, I had always feared that call. I suppose we all have those fears, but my father's health history was not great, and his nightly exertion only added to the strain on his heart. I used to prepare myself mentally for the inevitable, but when it came, there is no describing the feeling of helplessness. I was in New York and he was in Michigan, about to do a concert at the University in Ann Arbor. If he hadn't been at that exact place, at that exact time, he would not have lived. The University hospital is one of the leading institutions for cardiac care, and Dr. Marvin Kirsch, my father's surgeon, is one of the finest in the world.

The hotel where my father stayed was right on the campus, so it only took the paramedics two minutes to reach him and begin saving his life. He was transported to the hospital with three minutes to live. Dr. Kirsch made the evaluation, and my dad was prepared for surgery. There was another patient in the operating room, already sedated and waiting for Dr. Kirsch. But she wasn't an emergency. They wheeled her out, wheeled my father in, and we waited.

By now family was flying in from all over the United States. My mother was coming in from California, so we rendezvoused at the hospital. When I arrived, my dad was still in surgery, and there was no word. The waiting, worrying, hoping, and praying were endless. I had no idea if my father would live another day. After six hours the doctor came to talk to us. My father had survived the surgery, but the next few days were critical. I asked if I could see him and was taken to the intensive care unit. All the strength I had conjured up left me when I saw

him. He was on a ventilator, and there were tubes and IV's in every part of his body. He was grey and cold. I just kept telling myself that he was going to make it. He was strong and had beaten those odds time and time again. And he did it once more.

Two weeks after the surgery, my mother flew him to California to recuperate at our home in Palm Springs. It was slow and very scary for all of us. I would lie awake at night listening for his breathing. Every time the sheets rustled, I would jump up and run into his room to make sure he was still alive. The recovery process was a mental one, as well. Depression set in; he thought he would never play again. The doctors told him he would have to rest for at least a year.

The band was booked on their yearly tour of Great Britain, which was to begin six weeks after my dad got to California. He now had a goal and began telling everyone that he had to get himself in shape for the upcoming tour. We all played along, knowing full well that it was impossible. He could barely walk, and lifting his arms was a painful nightmare. But in his mind, this was the only way to prove to himself that he would be alright. If he didn't at least attempt to do that tour, he might have never had the courage to try to play again.

It broke my heart to watch him try to lift a drumstick to play on a pillow. He barely had the strength to speak, but he was determined to get his facility back. His mental forces were so strong that he made a miraculous recovery, and eight weeks after his surgery, he flew to New York to rehearse the band. He left for England with all of us protesting, threatening, and crying. But he went, and it was one of his most triumphant tours. He had proven to himself that he could make it, and never looked back.



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PORTRAITS

continued from page 54

playing two to three nights a week, two to three studio dates a week, a rehearsal or two, a percussion department meeting, and running my publishing business...that's kind of an average week. I try to use what downtime I do have for practicing, working on several books I want to publish, and enjoying my wife and family.

MB: You've worked with so many people, who's inspired you?

GK: Several people were and still are very important to me. Bill Berg, the drummer with Flim and the BB's, was the first great drummer who befriended me. He encouraged and inspired me, and was very helpful turning me on to studio work in Minneapolis. Another musician/friend who was a great influence and inspiration is Eric Kamau Gravatt, who played with Weather Report and McCoy Tyner in the '70s. We were in a band together for a year. He played congas and I played kit. Eric exposed me to Afro-Cuban music and is one of the deepest musicians I've ever played with.

Then there's my friend Ben Sidran. Working with Ben for the last eight years has educated me in ways to maximize one's personal potential. Ben has many different things going on, and his example encourages me to branch out and try different things, like publishing my own book. He showed me that you can do other things in the music business than just play your instrument, and that these other activities can enhance your overall success. And of course, Steve Miller. Steve is an inspiration to everyone. His longevity in the business, his energy, enthusiasm, warmth, and friendship have made the last four years very pleasurable for me.

MB: With all the different styles and groups you play with, do you change your setup?

GK: Yes. I have several different kits for different applications. My jazz kit has traditional bebop sizes, and another kit for live gigs has several choices of toms, and a choice of either a 20" or 22" kick. I have a set of PureCussion drums for casuals, and I have a set that I only use for recording purposes. I have a slew of

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Information regarding contest specifics is available from the home office of PAS, 123 W. Main Street, Urbana, Illinois 61801, tel: (217) 367-4098.

different snare drums to choose from for recording as well. I'm a fanatic about studio drum sounds, and I love working with Tom Tucker—the chief engineer at Prince's Paisley Park Studio—who's as much of a fanatic as I am. He and I have worked together for many years experimenting and searching for the "ultimate" drum sound.

I just recently completed the "quintessential" studio drum experiment: finding the ultimate set of recording tom-toms for myself. My brother David is a machinist. I had him make up several sets of tom lugs based on the Noble & Cooley design concept. I then ordered the same four sizes of shells, with the thinnest walls possible, from Keller, Jasper, Eames, and Tempus. I had my drum tech, Dave Hanzel, do the bearing edges exactly the same on all the drums. We put the drums together with identical heads, hoops, and lugs. The only variable was the shell material. To get the maximum sound out of each drum, we mounted all of them on RIMS. Tom Tucker, Ricky Peterson, and I went

into Paisley Park Studio to record and listen to all of the drums—along with my standard Yamaha studio set—to see which sounded best. After listening to the examples on tape, we all agreed that Tempus was the clear winner. The sound was more focused, had more top and bottom, and was significantly fatter. So I now endorse Tempus drums, along with Paiste cymbals, Pro-Mark sticks, Remo heads, PureCussion RIMS, Real Feel practice pads, Slo-Beat Products, and West Coast Music percussion products.

MB: You've already accomplished so much. What has been your main goal as a musician?

GK: To be better than I was yesterday, to be well-rounded as a player, and to always be open to changes so that I can continue to grow.

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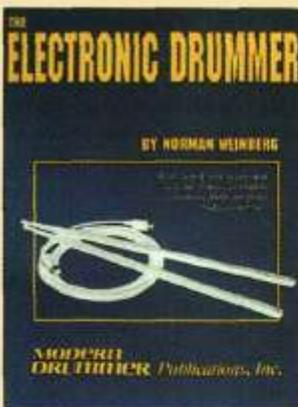
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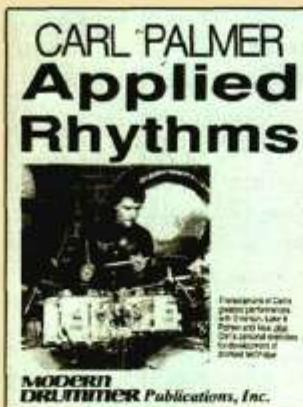
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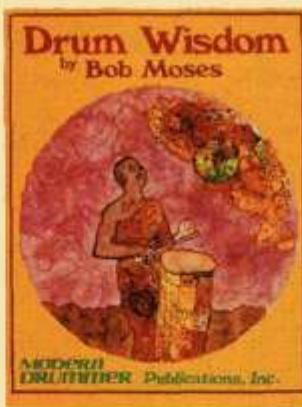
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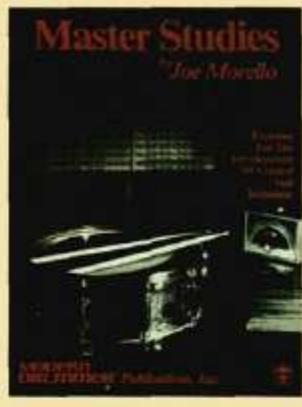
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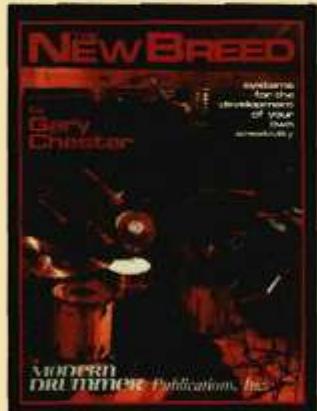
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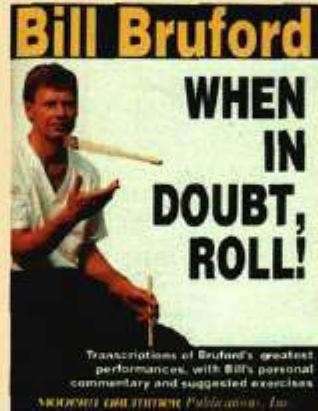
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DRUMS IN THE MILITARY

continued from page 37

the music will look like, average articulation markings, roll markings, etc. Mallet choices for various musical applications are also included. This carries on through all the instruments.

"For the three months following this two-week course the students put the material to use in drill and concert band. At the end of that period, right before the first quarter audition, they are tested on the specifics in the course manual. It's like a small audition of its own.

"Students are also assigned an instrumental instructor who will give them at least one hour-long private lesson per week—which covers all of the instruments. They're pretty high-speed lessons; the students have to go through a lot. They'll play drumset on whatever they've been assigned, and the instructor will comment or make corrections, then give an assignment to remedy whatever problem they may be having. The same thing happens on concert snare drum, rudimental drum, and mallets, as well. There is no drumset class per se. I give an occasional clinic, but otherwise all students get individual training on the drumset. Application comes in the ensemble groups and combos, which are instructed by teachers outside the percussion dept.

"We teach drumset technique and musicality using the Jim Chapin style of developing coordination from an ostinato approach, but we teach people to read through single-line playing a la Alan Dawson with the Ted Reed book. We stress independence and coordination, using Gary Chester's book, and we use lots of contemporary rhythms.

"Reading is developed via a big-band approach. We stress basic preparatory beats and setups, fills, kicks, keeping count, and being able to sight-read rhythms accurately the first time. This goes hand-in-hand with snare-drum sight-reading. They learn to read the rhythms real well, then learn to interpret the rhythms on drumset. They learn to know when to play certain things and when not to, depending on the style. They learn appropriate musical things to do by listening to style-example tapes and playing along to *Music Minus One*

recordings.

"At the end of the whole course of instruction, for their second-quarter audition, they have to compose a drumset solo. They have to write out some of the things they are going to play, while some of it remains strictly improv. It can be left up to them to utilize what they've learned since they've been here or what they knew before. That's kind of their chance to open up and play 'their stuff' for about three minutes—as well as having to read and play with *MMO* material and display knowledge of specific styles.

"Our total training emphasis is on really strong concert and rudimental snare drum technique, with an almost equal emphasis on drumset. Playing mallets is a requirement, but it's only about 10% of their instrumental grading. Many times, in a military band situation, percussion minors (like piano players) will actually play the percussion parts, while the drummers will be left to the drums themselves.

"In addition to their weekly lesson, students play each day in at least one concert band, a stage band, and probably

a combo (depending on the other rehearsal schedules). This is all coordinated by the people in our rehearsal division, who keep everybody on computer and make up all the schedules. The emphasis of that instruction is on ensemble playing, rather than on individual instrumental development. This is where they really learn to perform in an ensemble situation. We stress dynamics, phrasing, and style within each musical context.

"They will also have an ear-training class, which is the first two years of the Berklee course taught in six months. They sight-sing and also dictate while someone else sings. They also study music theory to gain a basic understanding of musical notation, scales, intervals, rhythm, syncopation, styles, instruments, transposition, and other aspects of music leading toward developing arranging skills. Most students come in unfamiliar with this material, but find that they pick it up rapidly.

"Musically, that will be their day. They may get one hour a day when they can practice, but their main practicing has to

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be at night, when they can check out a practice room. After three months they are auditioned again, and must meet or exceed minimum standards. We grade the first- and second-quarter auditions on a 4.0 grading scale. A score that is considered a top-drawer, first-chair player is around a 3.0. The minimum standard for the school is 2.5 to pass the first quarter audition and 2.7 to pass the school. Minimum standard to be on staff here is 3.2."

In addition to classroom and individual instruction, students can avail themselves of one of the most extensive music libraries in the country. The School of Music library contains over 6,500 albums, 2,000 reel-to-reel tapes, a wide selection of cassettes, CDs, and videotapes, and a collection of books and manuscripts that ranges from contemporary material to historic works of the 1700s. Students are able to listen to recorded examples of virtually every style of music they may be called upon to perform, in addition to having access to historical information about musicians and

composers in order to aid them in interpreting their works. The card catalog is so extensively cross-referenced that there may be 50 cards in the catalog for any one record. Everything is set up to aid the student in finding the information he or she needs quickly.

The library also maintains a collection of thousands of music arrangements—from original octavial styles to current dance band books. This collection serves the various ensembles for rehearsals and performances.

The course of instruction, as stated earlier, is intense. What might take two years in a civilian music school is crammed into six months. The students also have military duties and responsibilities that demand additional time and impose additional pressures. As a result, there is a certain amount of attrition. However, the goal of this school is to pass the students, not to fail them. Commander Phillips comments, "This is a training program, not an officer candidate school or boot camp where pressure and a 'survival of the fittest' attitude is

employed. I speak to each class and tell them, 'We want you all to be here. The taxpayers are paying your salary to be here. If you're here for six months and then bomb out, all that money has been wasted. So we'll do everything in our power to make sure that you get through.'"

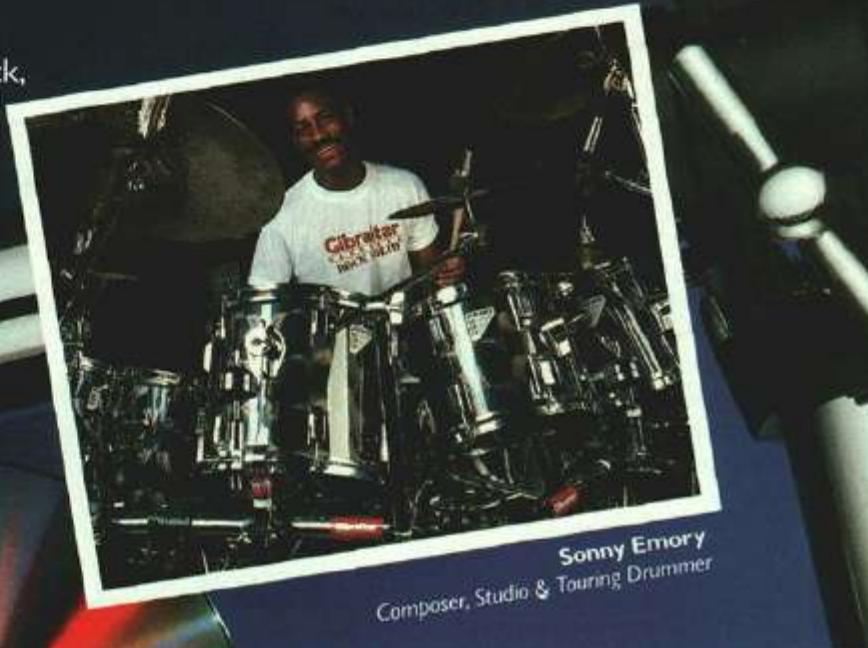
Army Staff Sergeant Joan Konrad, who is the Percussion Techniques instructor, puts it another way: "It's amazing how quickly students learn unfamiliar instruments and techniques. If they're bright they can catch on quickly, because our course is so concentrated. It's very different from college. There's good motivation here: You either make it or you go out and carry a rifle or scrape paint off decks."

Some people might feel that a person with the mentality and creativity to be a musician would not be the type of person interested in the military. Captain DeVoe disagrees. "When I talk to high school kids, I always ask them, 'Do you realize that if you're a musician, you're 75% a military person already?' That's because

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Sonny Emory
Composer, Studio & Touring Drummer

as musicians, they know what self-discipline is. They know what unit integrity is, because everybody has to work together in any sort of band. They know what aggressiveness is, because there's not a musician around who doesn't try to play better than everybody else. The majority of high-school musicians know how to march, because that's a major portion of their program. The only thing they really don't know is the military's tradition, history, and tactics, and they can learn that material in a short time, as well.

"Tell me what job doesn't require you to be at some place in a certain time, or that doesn't have a certain way that you're required to dress, or that doesn't have a boss who wants you to do things his way. Even if you're self-employed, if your customers aren't happy, you aren't going to have any. So you're still doing what somebody else tells you, no matter what. The only difference is that if you don't like what you have to do, you can quit. But then, where's the next check coming from?"

Captain DeVoe also sees some major occupational advantages in being a military musician. "In civilian life, your boss might be the same person forever, which could be good or bad. In the military, you're probably going to have a new boss every two to three years—with a different attitude and personality. And if he doesn't change, your duty station might. Another aspect to consider is that big companies look for people with military experience to be managers. That way they know that they have somebody who can lead people, is flexible in terms of job location, and knows how to follow rules and regulations. They figure that they also have someone who's going to stick with them for several years. So this gives military veterans an edge on the job market."

Sergeant Konrad, the only female on the percussion faculty, adds: "The military offers a tremendous opportunity for female musicians, as opposed to the circumstances on the outside, where there is a lot of discrimination. If a woman can pass through the school—which she has

every equal opportunity to do—she can land the same kind of excellent job that the men can. There are some physical disadvantages for females, but these are mainly in the line of the military things, not the musical ones. But those kinds of things exist anywhere. The good thing about this job is that you don't have to be a monster to succeed in it. It isn't the kind of cutthroat situation where only the top few players can survive in the business. For a competent player—male or female—the military is a good avenue. If you want to play, you'll get plenty of opportunity."

Captain DeVoe concludes, "I can't understand why, with something like 50,000 music education and performance graduates across the U.S. each year, we still have openings. I just can't imagine that there aren't bunches of people out there who would love what the military band program has to offer. The only thing I can figure is that they aren't getting the word, or there are incorrect perceptions."

Sergeant Konrad has this advice for

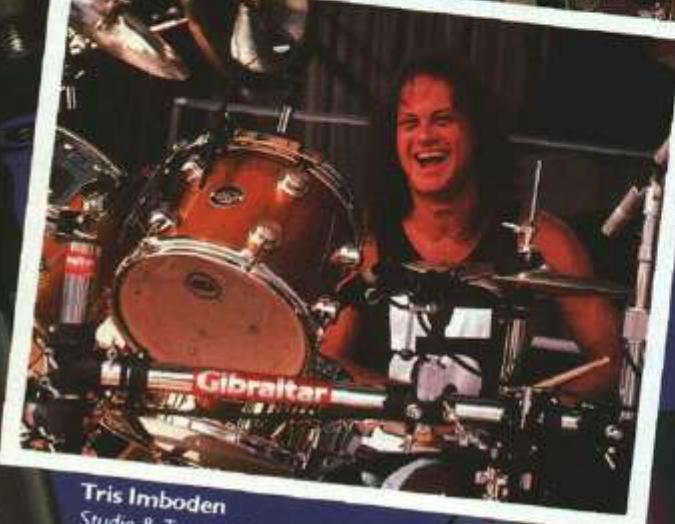
Omar Hakim
Recording Artist,
Studio & Touring Drummer



Van Romaine
Drummer with The Steve Morse Band



Tris Imboden
Studio & Touring Drummer



anyone considering coming into the military band program: "Nine times out of ten, recruiters don't know too much about the band program. If you're young, right out of school, and don't know too much about the program yourself, a recruiter might actually disillusion you about it—either intentionally or not. You have to have your eyes open, going in, in order to take advantage of the program. So if you don't get what you need from the recruiter, get to the nearest military band and speak to the director there. Get the info on the program, including all the educational money benefits. It's greatly to your benefit, so take the responsibility to learn about the program and make sure you get what you want when you enlist."

It may interest drummers who are already in the military in other specialties that it is possible to transfer into the band program. They must pass the local audition, and will still be sent to the School of Music. However, that may not happen right away, and they may put in time with an installation band as on-the-

job training.

The School of Music also offers advanced training courses for non-commissioned officers to become assistant bandleaders. These involve a bit more military leadership training, as well as intensive musical study. The navy's Enlisted Bandleaders Course will satisfy most of the music courses for a bachelor's degree in many music colleges. It covers two to three years of college-level work in harmony, theory, arranging, and other aspects of music within a one-year period.

But let's not forget that the graduates of the School of Music are still soldiers, sailors, or marines—each of whom must still meet the training requirements of his or her service, and be prepared at all times to serve in a purely military capacity—including combat, if need be. At the School of Music, each service conducts military training in addition to the musical curriculum, according to its needs. The navy's band programs no longer involve as much sea duty as they once did, and so its training tends to focus

almost totally on music. The marine musicians have already undergone their "warrior training" prior to arriving at the school. The army, however, continues a "soldierization process" all the way through the school, culminating in a field-training exercise, which is usually conducted over a weekend. This is because the army's band program requires a good deal more involvement "in the field." As Major Davis explains, "We haven't found a great number of USO tours willing to go into the contemporary battlefield. So army bands are *it*—for musical support. So we're prepared to go into the combat zone and provide some sort of musical relief. We want to get out there to do that job; that's what we're about, in addition to performing stateside social and ceremonial functions."

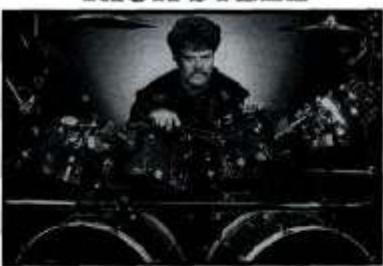
Petty Officer Dunaway sums up the overall philosophy of the School of Music by saying: "I'm obviously proud of what we do here. We work really hard and try hard—not only for the military but also for the individuals who come here. I would venture to say that just about everybody who goes through here can expect that they're going to work harder than they ever have in their life—especially somebody who wants to do well. But not only do they turn out to be much better players, they also do a lot of growing up. It's a real transition for their ego, their maturity, and a lot of other facets of themselves—which is good. Being here for six months teaches them all kinds of lessons—both in music and in life."

This attitude seems to be accepted by the students, one of whom described what he saw his role as a military musician to be: "We're really the spit-and-shine glory boys of the military. We're the ones who'll be in front of the public, making the military look good. So a lot will be expected of us. Besides, we're getting paid to do this, along with all the benefits. When we get out of the school, it won't be so high-pressure; there'll be a lot more playing. So it's possible to look forward and see that. But right now, it's tough."

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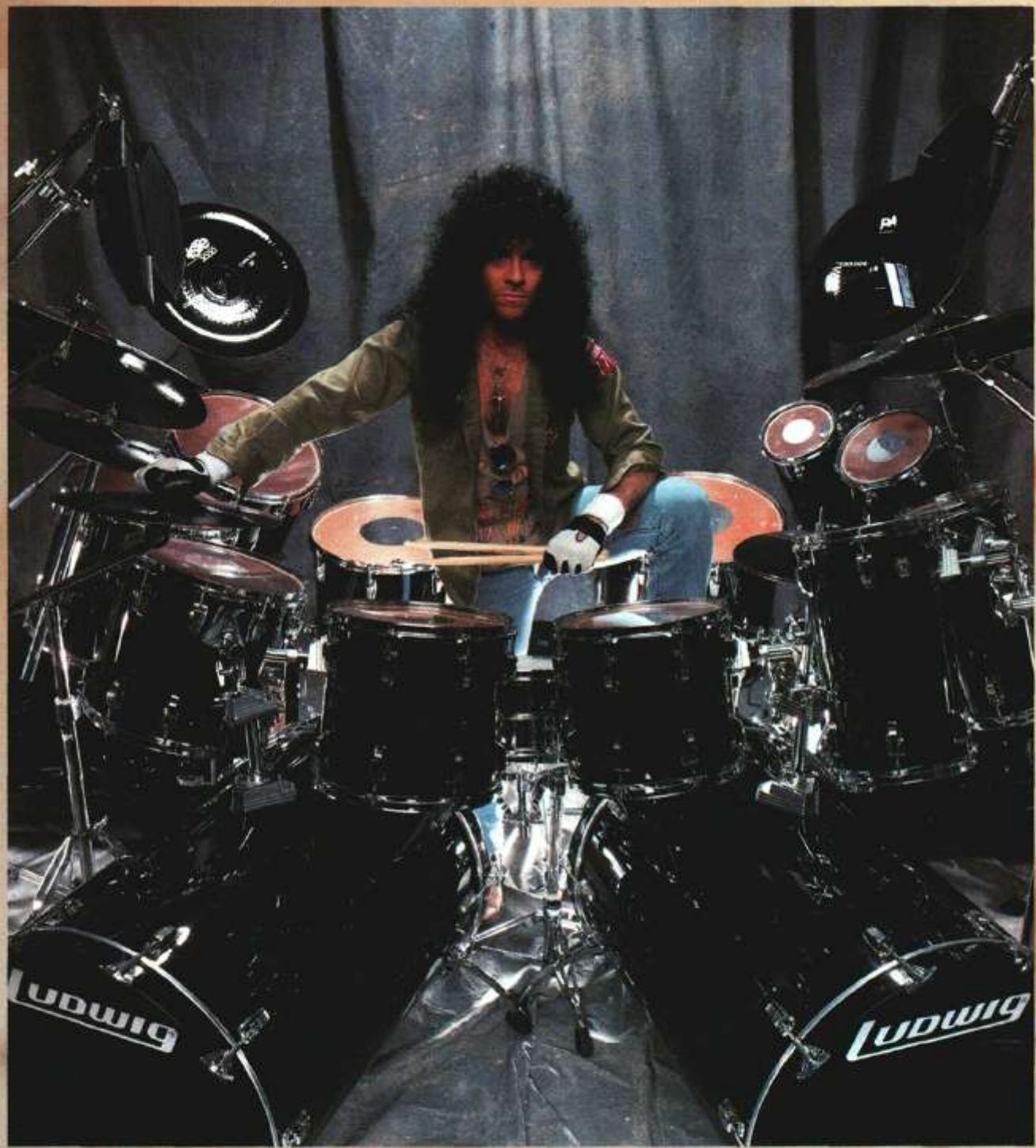
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Highlights of the '91 NAMM Winter Market

Photos by Adam Budofsky and Rick Van Horn

On January 18 - 21, the music industry once again convened in Anaheim, California, to display its wares and to generate market interest. The largest show ever, this year's event offered a profusion of products for drummers and percussionists—many from familiar companies, and still more from new names in the business. *MD*'s photo-essay presents a selection of this new and exciting gear.



The Force 3000 is a new mid-range kit for Sonor.

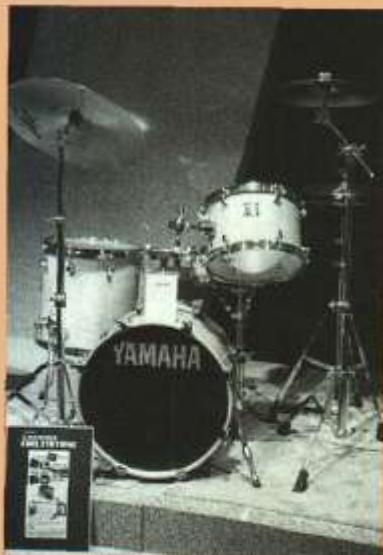
Tama's Stilt hardware sets their kits apart from the norm.



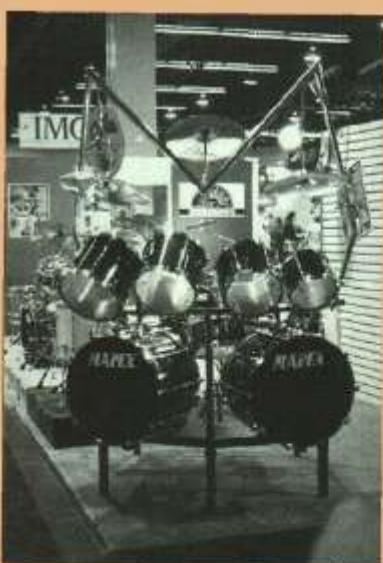
The modern meets the traditional: a Slingerland Lite kit finished in white marine pearl



A Remo kit featuring exotic graphics made a great shot for Rick Steel and his Drumst6 video crew.



This jazz kit is from Yamaha's new all-maple series.



Mapex is making a serious entry into the top-end drum market with their Orion Kit.



Jon "Bermuda" Schwartz behind a new kit from Impact that features solid-shell, double-headed rack toms—all 13" deep



The historic applied to the modern: This Page drumkit features rope-tensioned drums.



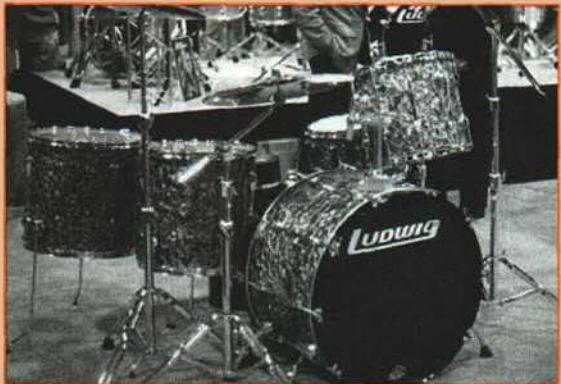
LP displayed Spike triggers, Ascend drums, Rancan China cymbals, and a variety of percussion gear—all racked up on one kit.



Pearl's new CZX Studio all-birch drums were displayed on their totally redesigned drum rack system.



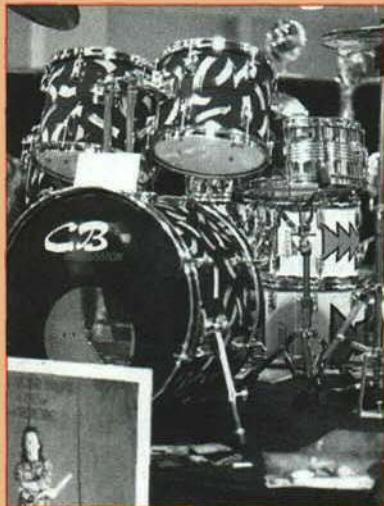
Custom drumkits, including colored hardware, are offered by The Drum Factory, of Tucson, Arizona.



A Ludwig Classic kit, covered in Black Diamond pearl

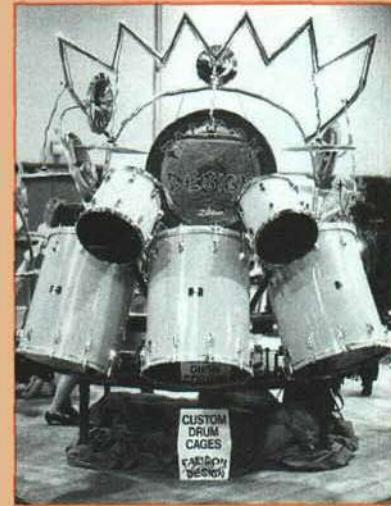


GMS drums are now being distributed by Paiste.



CB Percussion drums all dressed up in Geddit? drumwear

This unique riser/cage construction from Falcon Design featured equally unique drums from Drum Design, of Coral Springs, Florida.





DW drums featuring a new method of covering called FinishPly were displayed on a Pro-Rizer portable riser system from Unique Percussion Products. The same company offers Stik-Klips for holding sticks anywhere on a kit.



Premier displayed their HTS 284 Pipe Band Snare (left) and HTS 2000 Marching Snare.



This exotic-looking Brady snare is made of she-oak, a unique Australian hardwood.

Noble & Cooley offer their new HP Series snare drums in several sizes.



The Canopus snare is hollowed out of a single piece of wood.

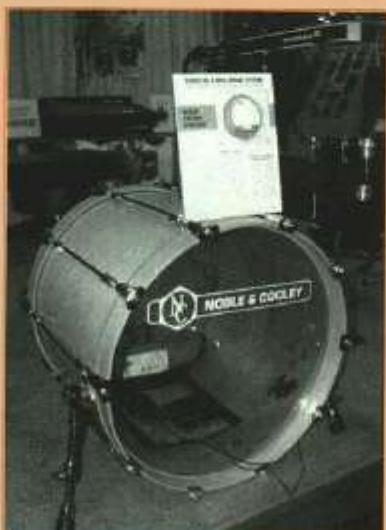
Gongas, from Gon Bops of California, are totally new instruments combining wood and fiberglass construction and a unique, collapsing resonator.



AX hardware from Gibraltar is made of aluminum to reduce weight.

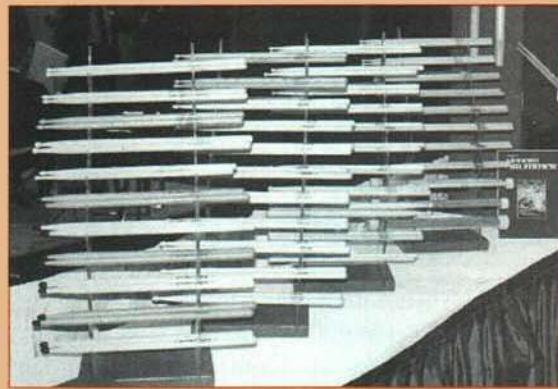


Evans introduced their EQ-3 bass drum system, which combines two new head designs with a specially designed adjustable muffling pad.





Electronics from hell:
trigger pads and a
cage/riser combination
constructed by Dauz
Designs



The Cappella company
has entered the drum-
stick market in a big
way, after having made
sticks for other labels
for many years.



Yamaha's DTS70 is a
highly versatile and pro-
grammable trigger
interface system.

Drum Huggers are a
MIDI interface/trigger
pad system offered by
Simmons.

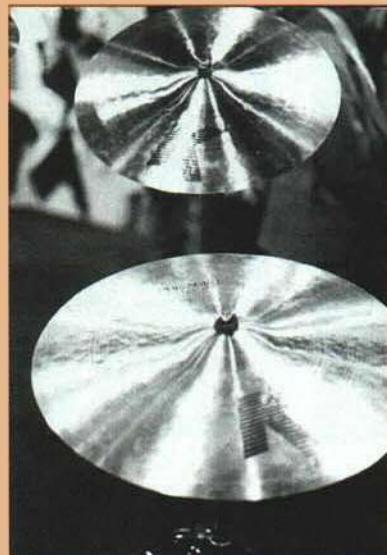


KAT products, including
a new bass drum trig-
ger unit, drew a lot of
attention.

MIDI-CYMS are elec-
tronic triggers designed
to be played like cym-
bals. Some feature
touch-activated chok-
ing, and the ride fea-
tures a separate trigger
on the bell.



Sabian's HH Power Bell Ride
was created in cooperation with
Mel Gaynor.



Zildjian introduced
Pre-Aged K mod-
els, offering the
tonal qualities of
cymbals mellowed
by time.

The Alpha
series—a mid-
price line—was
introduced by
Paiste, along with
Brass-Tone entry-
level cymbals.



1990 Zildjian Days

The dust has finally settled from the Fall '90 Zildjian Day Percussion Festival Tour, and the overall result was an overwhelming success. Hundreds of drumming fans packed the houses in Los Angeles, San Francisco, Chicago, Boston, and New York to witness a series of great performances by some of the drum stars of today.

The shows featured such superstars as Louie Bellson, Dennis Chambers, William Calhoun, Vinnie Colaiuta, John Robinson, Kenny Aronoff, Peter Erskine, Chuck Morris, Steve Smith, Alex Acuna, Dave Weckl, Anton Fig, and Gregg Bissonette, just to name a few. Because of the tremendous success of these shows, Zildjian is planning more such events for 1991 in all new locations. Keep your eyes peeled!

Photos by Lissa Wales



Vinnie Colaiuta (San Francisco)



Dennis Chambers (Los Angeles)



Peter Erskine (Chicago)



Louie Bellson (Los Angeles)



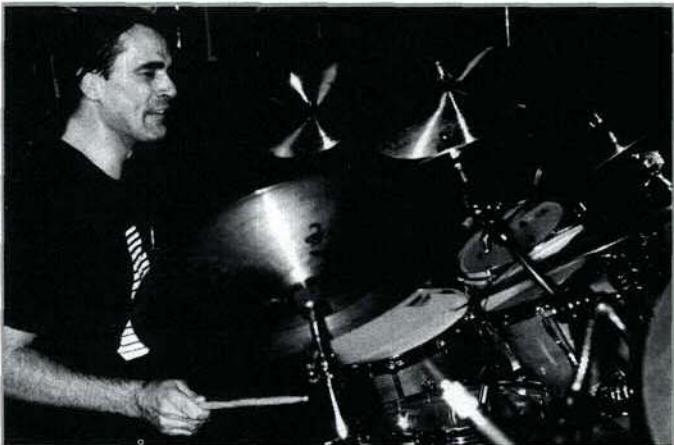
Chuck Morris (Chicago)



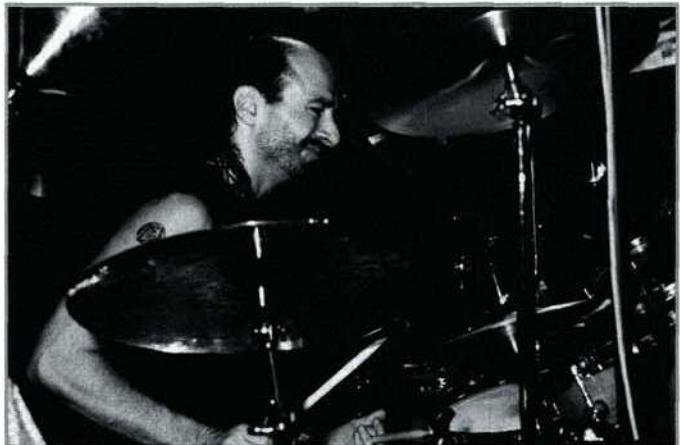
Alan White (Chicago)



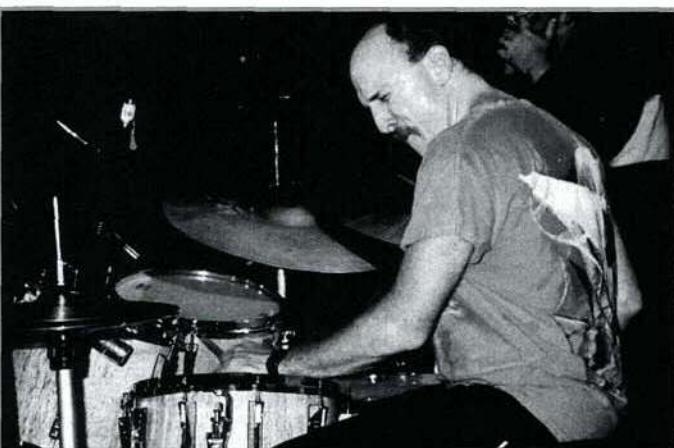
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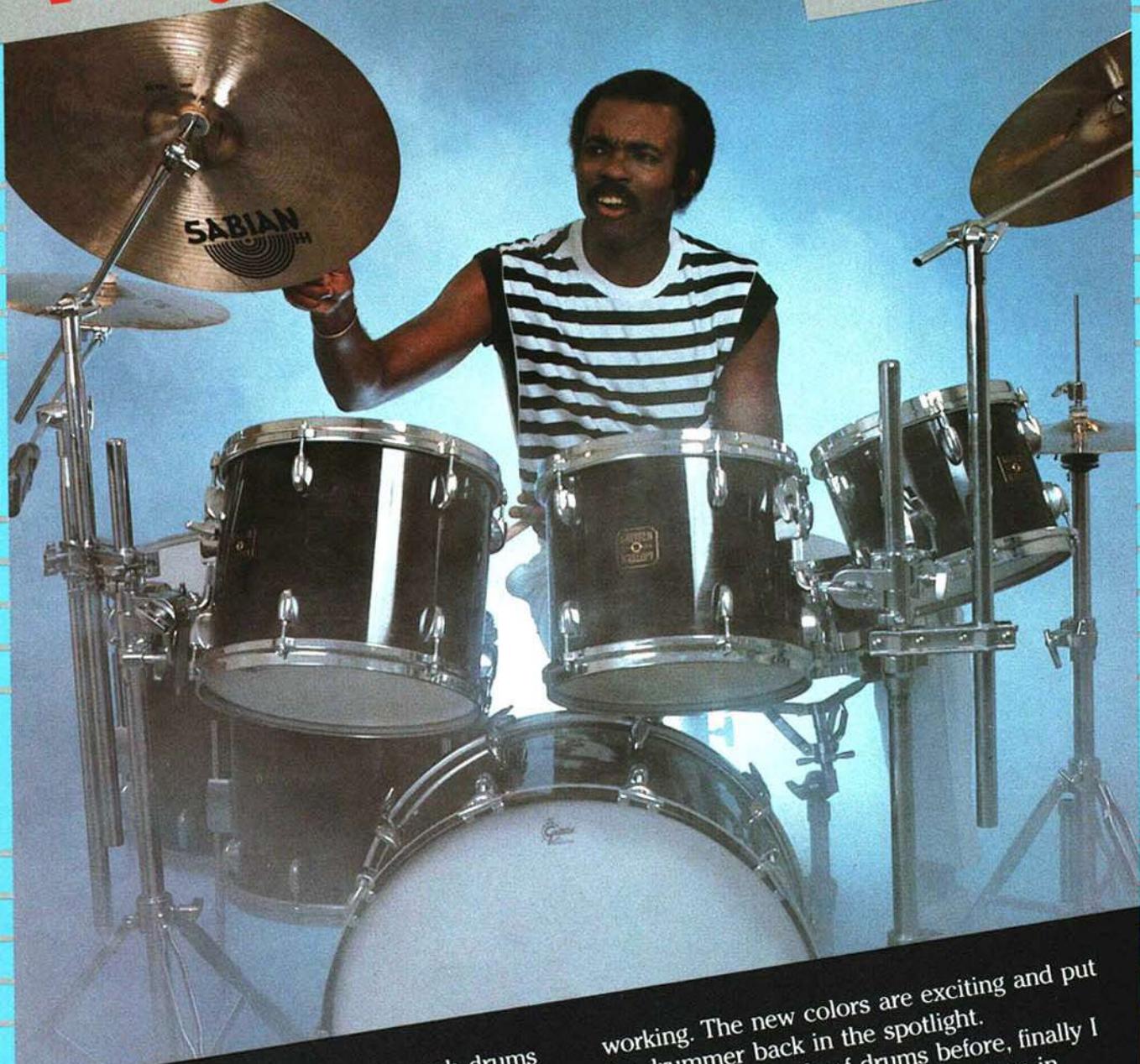
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